• ACE FREHLEY • JIMMIE VAUGHAN • DONOVAN • PHIL COLLEN •

GUITAR TRICKS INSIDER

DIGITAL EDITION

SEPTEMBER / OCTOBER

GEAR YOU GOTTA TRY

Learn 8 Classic I-IV BLUES RIFFS

SLASH'S Dream Band

PAT METHENY A Sound of His Own

MARCUS KING The New Blues Rock

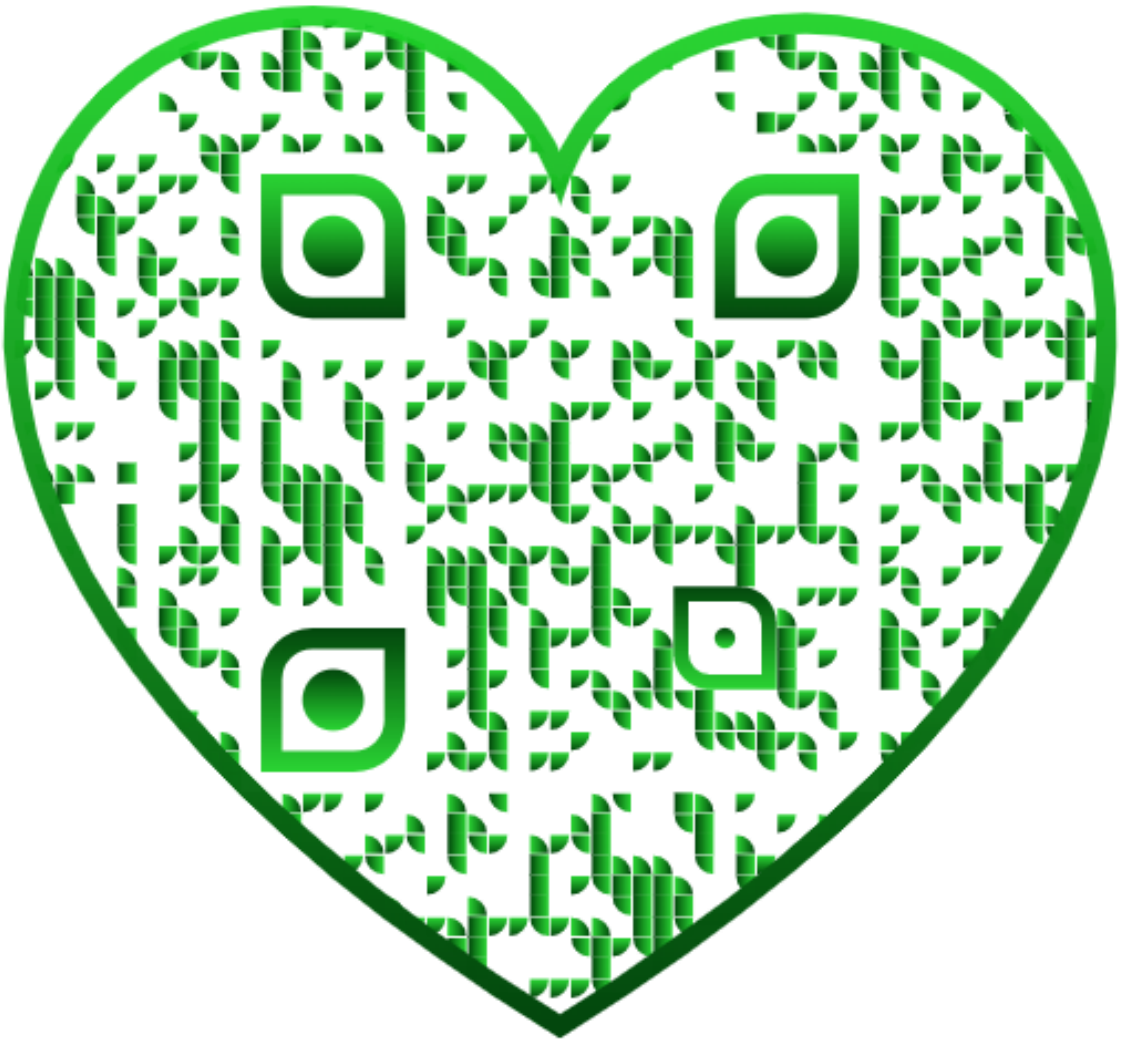
PAUL GILBERT Remembers "To Be With You"

Stevie Ray Vaughan

On Tuning Your Ears

Gear Reviews

REVEREND EASTMAN EVENTIDE VOX



4. Essential Albums

Def Leppard’s Phil Collen recommends albums for your collection.

Phil Collen by Robert Cavuto

20. Backtrack

Mr. Big’s Paul Gilbert remembers the hows and whys of “To Be With You.”

Paul Gilbert by Neil Zlozower - Atlas Icons

8. Riffing

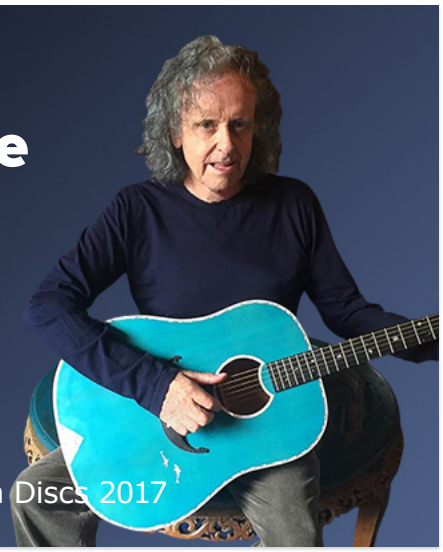
Jimmie Vaughan remembers Lonnie Mack as one of his first guitar heroes.

Jimmie Vaughan by Ken Settle

24. Sound Advice

Donovan on his acoustic sound and love of mono recordings.

Sebastian Leitch: Donovan Discs 2017



12. Nuggets: Learn 8 Classic I-IV Blues Riffs

18. Classic Corner

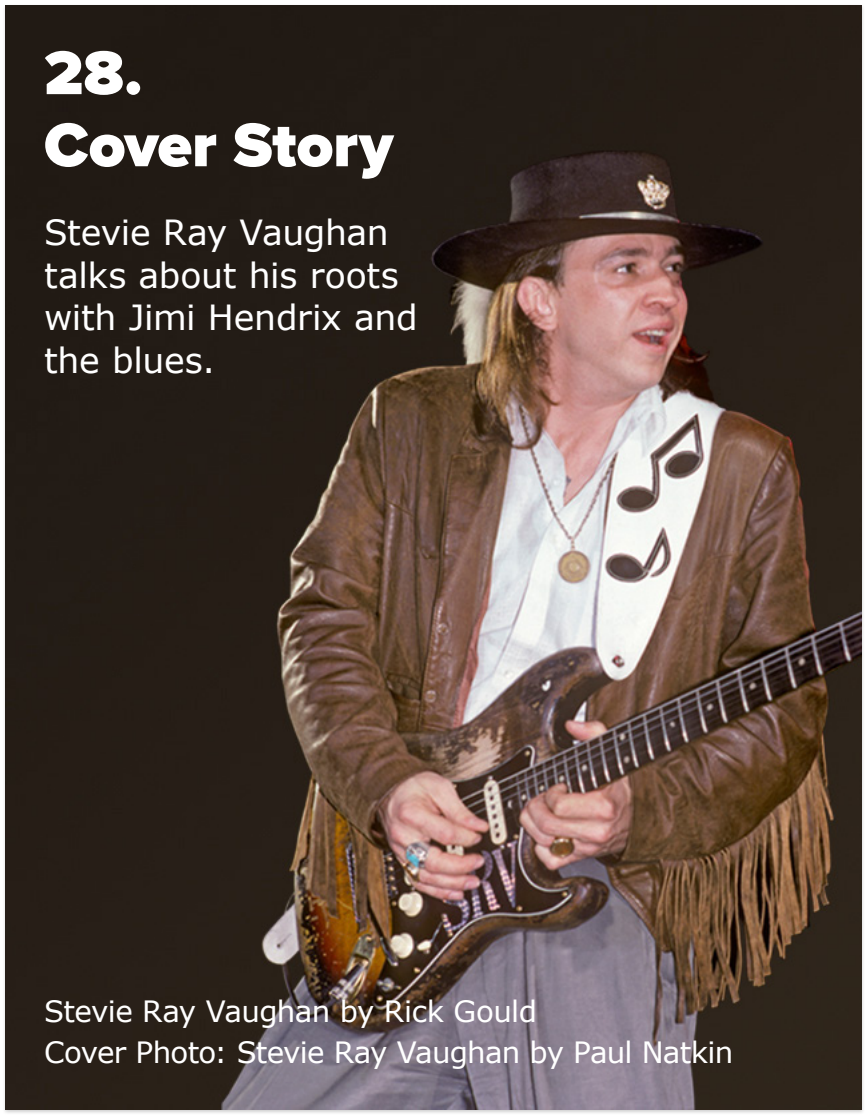
Slash picks the players that would be in his ultimate dream band.

Slash by Eddie Malluk - Atlas Icons

28. Cover Story

Stevie Ray Vaughan talks about his roots with Jimi Hendrix and the blues.

Stevie Ray Vaughan by Rick Gould
Cover Photo: Stevie Ray Vaughan by Paul Natkin



34.
Listen Hear

Pat Metheny explains how he developed his unique guitar sound.

Pat Metheny by John Stix

52.
Video Lesson: Rockabilly

Find the Swing Groove pt. 2

40.
Marcus King

The Marcus King Band steps up and into the next generation of blues rockers.

Marcus King by Lou Montesano

54.
‘Gear You Gotta Try

Check out these cool new pieces of guitar gear.

44.
Rockin’ the Acoustic

Classic rock songs powered by the acoustic guitar, from The Moody Blues to Nirvana.

58.
Gear Reviews

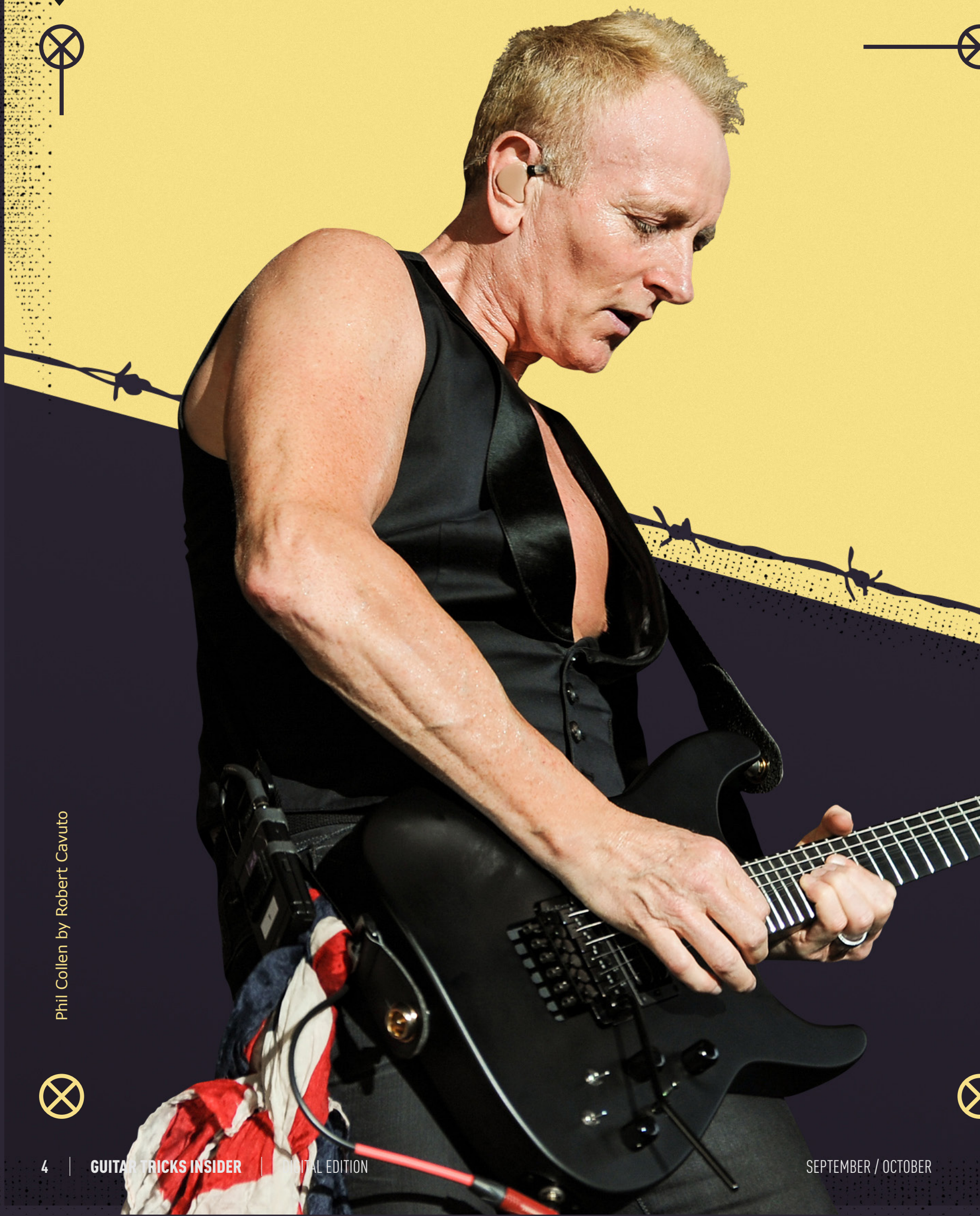
Featuring the Eastman E40D-SB acoustic, Eventide H9 PitchFuzz, Reverend Matt West Signature guitar, and Vox AC15HW1X amp.

50.
Video Lesson: Blues Guitar

Stevie Ray Vaughan artist study.

74.
Ace Frehley’s Greatest Guitar Moment

Ace Frehley by Mark Weiss

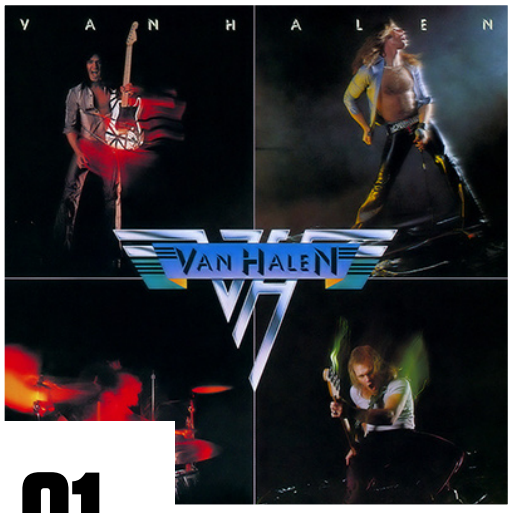


Phil Collen by Robert Cavuto

Essential Albums from Phil Collen of DEF LEPPARD

by **John Stix**

At the height of their popularity in the 80s, Def Leppard combined the shimmer of The Police with the thunder of AC/DC. They were and are a British hard pop band. It's no surprise the guitar playing of Phil Collen combines a love of vocal melodies with the roar of a lion. Not so unlike the essential albums he suggested to us for other guitarists. ■



01

Van Halen

Van Halen

Get it on iTunes

02

Sheer Heart Attack

Queen

Get it on iTunes

03

Romantic Warrior

Return to Forever

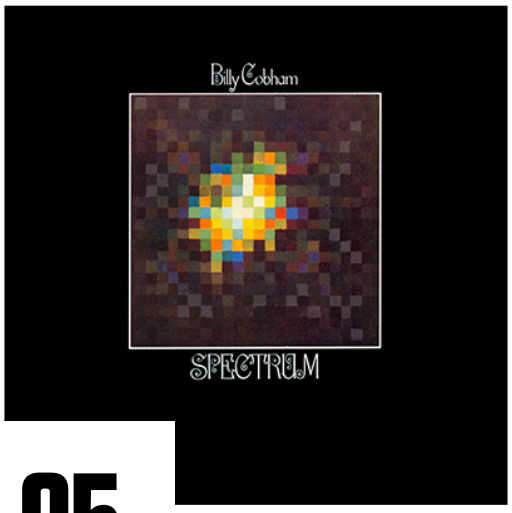
Get it on iTunes

04

Moving Waves

Focus

Get it on iTunes



05

Spectrum

Billy Cobham

Get it on iTunes

06

In Rock

Deep Purple

Get it on iTunes

07

Led Zeppelin II

Led Zeppelin

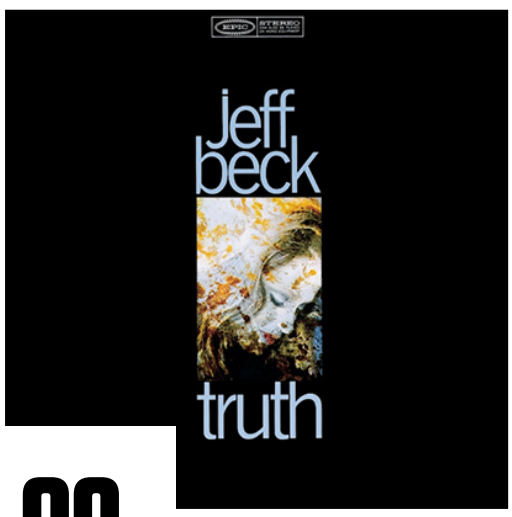
Get it on iTunes

08

Untold Passion

Neal Schon and
Jan Hammer

Get it on iTunes



09

Truth

Jeff Beck

Get it on iTunes

A LITTLE
REBELLION
NEVER HURT ANYBODY.
..IT MAY HOWEVER,..
RATTLE
A FEW TEETH.

INTRODUCING
THE MIKE WATT
SIGNATURE BASS
AKA: THE
WATTPLOWER.

REVEREND
WELL PLAYED

Mike Watt knows you can't be an original if you're playing what everyone else is. Visit **reverendguitars.com** to start your journey.

JIMMIE VAUGHAN

RIFFING ON "WHAM"

BY

LONNIE MACK

Jimmie Vaughan by Ken Settle

Wow, Lonnie Mack. I remember when I was a kid and that came out, I bought that record and brought it home. That was a 45 that I used to play on 33 over and over, trying to figure out exactly what he was doing. It was strange because he had a lot of hits around Dallas, but I don't remember him ever playing around here, so I never got to see him. The only thing I ever saw was the picture of him on the album cover of *The Wham*. I loved his tone and his wild guitar, but at the same time he was blues and he was my hero. "Chicken Pickin'," "Susie Q," "Memphis" of course. If you didn't know how to play "Memphis" in Dallas, you weren't a guitar player. Nobody could play like him. They could play the notes and learn the licks and play the song, but nobody sounds like Lonnie Mack, except Lonnie Mack. He used a Magnatone (amp). It took several years before I figured that out. It was like it was from outer space. I felt exactly the same way about Lonnie Mack when I first heard "Wham" as I did when I heard "Purple Haze" for the first time. Just what in the hell is that? It's so far out, it's the neatest thing you've ever heard. You don't even know what it is. Plus it's called "Wham." Whoever named that knew

what they were talking about. I can't say enough about Lonnie Mack. It sounds better than the guitar playing that's out now, when we're talking about what's popular on the radio. It had soul. I'm not saying that nobody has soul on the radio today because that would be crazy. When that record came out, the stuff that I liked had to have feeling. It had to be wild and it had to have tone on the guitar. Nowadays you hardly hear that. ■

JIMMIE VAUGHAN

"I LOVED HIS TONE AND HIS WILD GUITAR, BUT AT THE SAME TIME HE WAS BLUES AND HE WAS MY HERO."

"Wham" by Lonnie Mack

SE® Angelus

High Value Acoustics With a Familiar Feel

PRS PAUL REED SMITH GUITARS®

© 2017 PRS Guitars / Photo by Marc Quigley

THE COOLEST I-IV BLUES RIFFS

By **Dave Rubin**

Along with teaching private lessons in NYC, **Dave Rubin** has written over 100 blues, classic rock, jazz, and country guitar books for the Hal Leonard Corporation. His latest is Inside Rock Guitar: Four Decades of the Greatest Electric Rock Guitarists.

www.musicdispatch.com

8

Legendary rock drummer and outrageous lovable loony, Keith Moon, once opined that when it comes to soloing, people only remember your entrance and exit. If applied to blues guitar, it would stand to reason that riffs delineating the chord change from the I to the IV chord, in measures 1 and 2 of a "fast change" 12-bar blues solo, would be of primary importance. Though "winging it" and romping unfettered in the minor pentatonic or blues scale can produce acceptable results and is always an option, blues cred will be enhanced by stating your intentions with a classic I-IV move selected from the examples below. I have a feeling "Moonie" would give them his blessing.

(Performance Tip: Figs. 1-5 are usually strummed as triplets in 12/8 time, rather than single stroke quarter notes as shown.)

FIG. 1

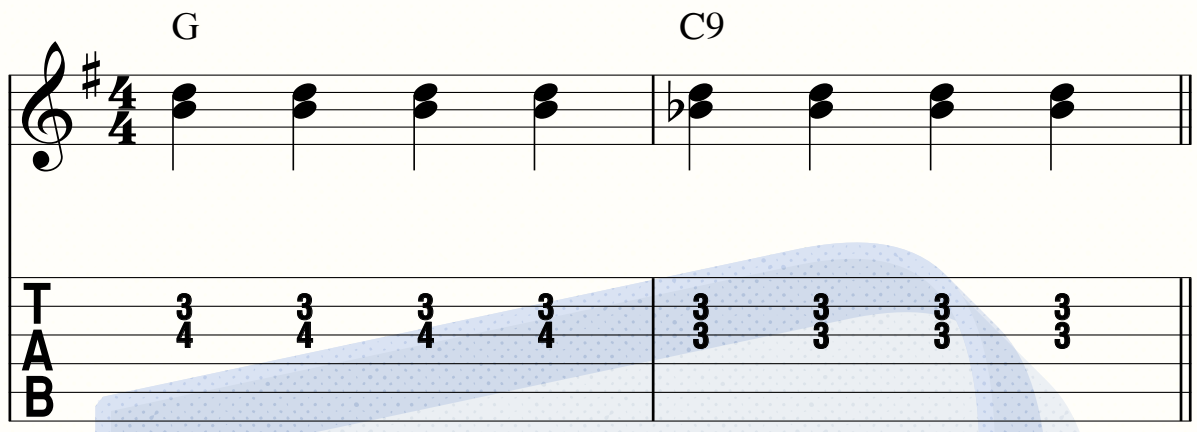


FIG. 1 nails the I-IV changes with a minimum of harmonic elements via dyads and could be your default opening salvo. **Performance Tip:** Slide into each dyad from approximately one fret below for the characteristic "organic" blues feel.

FIG. 2

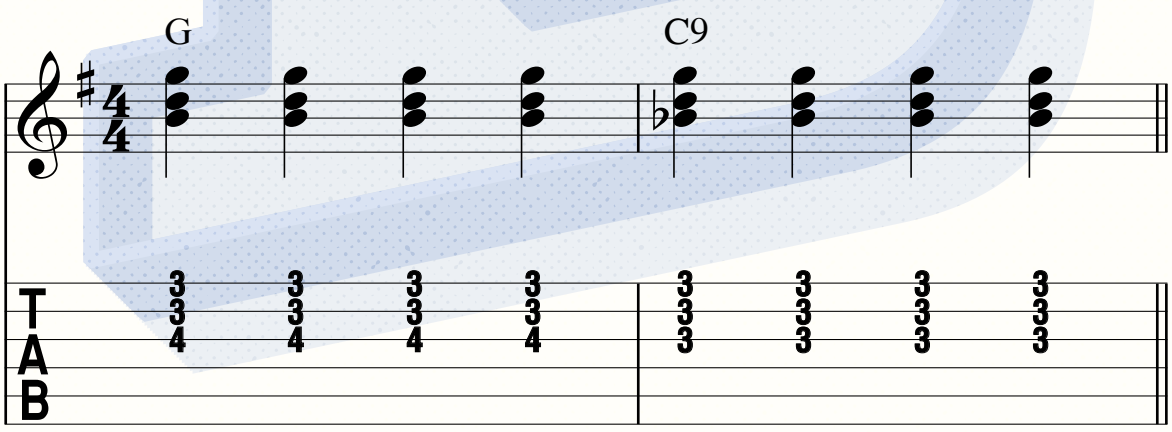
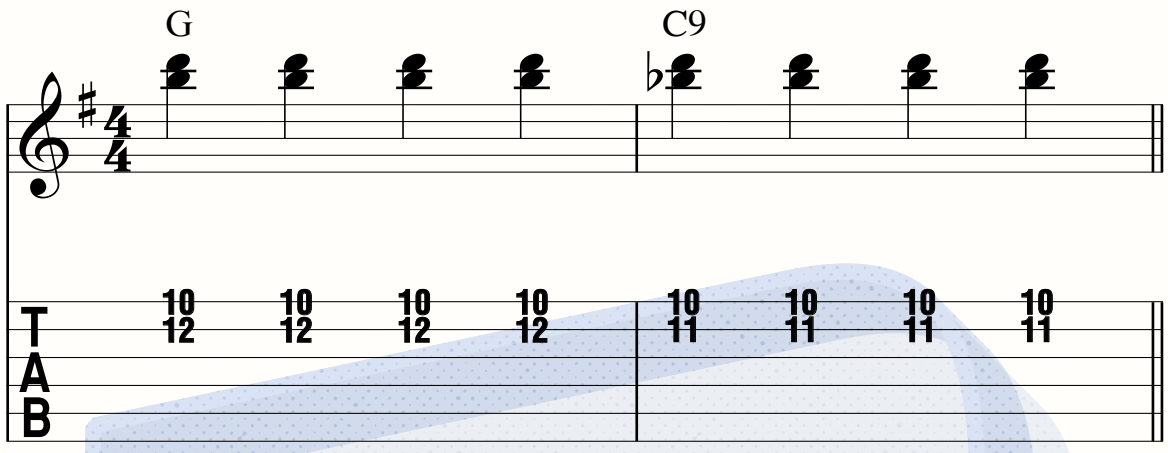


FIG. 2 is the expanded version of ***FIG. 1*** with a major triad for the 1 chord and a dominant triple-stop for the IV chord. Observe how the voicing for the latter implies a jazzy 9th, instead of a 7th chord.

FIG. 3



Given what can seem to be the relative sameness of 12-bar blues progressions, it is imperative to know as many variations on the classic riffs as possible to keep your playing fresh. ***FIG. 3*** contains literally the same notes as ***FIG. 1***, but an octave higher on the top strings for a ringing, "brighter" sound.

FIG. 4

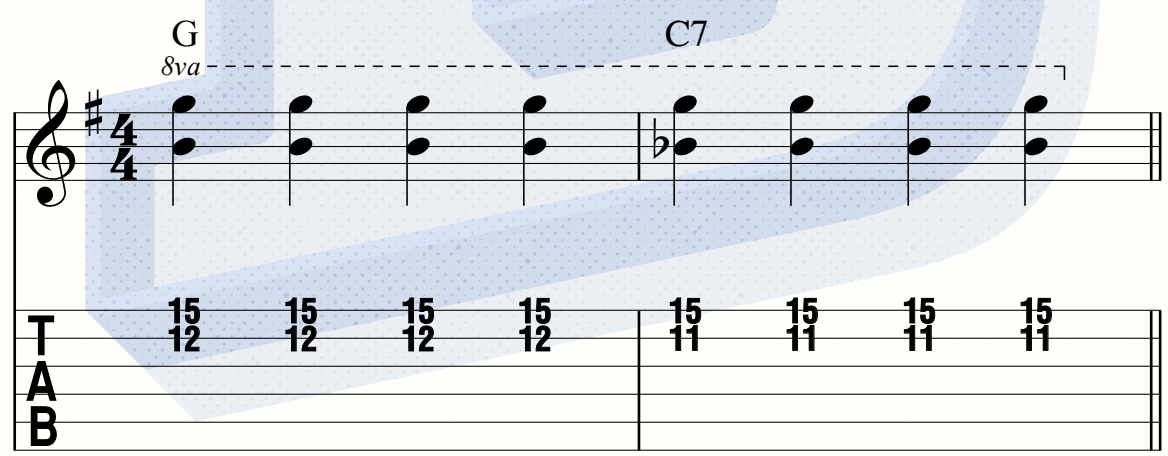


FIG. 4 is one of the most sweetly consonant of the I-IV dyad riffs. By altering one note the implied harmony goes from an implied G/B (root and 3rd of G) to G/Bb (5th and b7th of C). **Performance Tip:** Pinky on string 1 and index on string 2.

MAXIMUM INSPIRATION

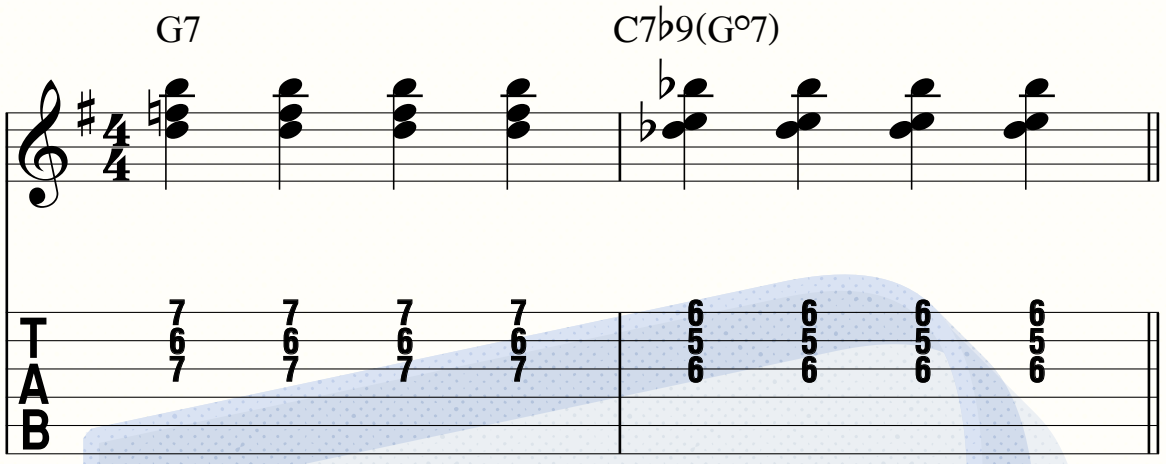
Packed with Eventide's iconic reverb, delay, modulation, pitch shifting and distortion effects, H9 Max is "the only guitar pedal you'll ever need." — *Guitar Tricks*

Eventide®

Check out PitchFuzz at eventideaudio.com/pitchfuzz

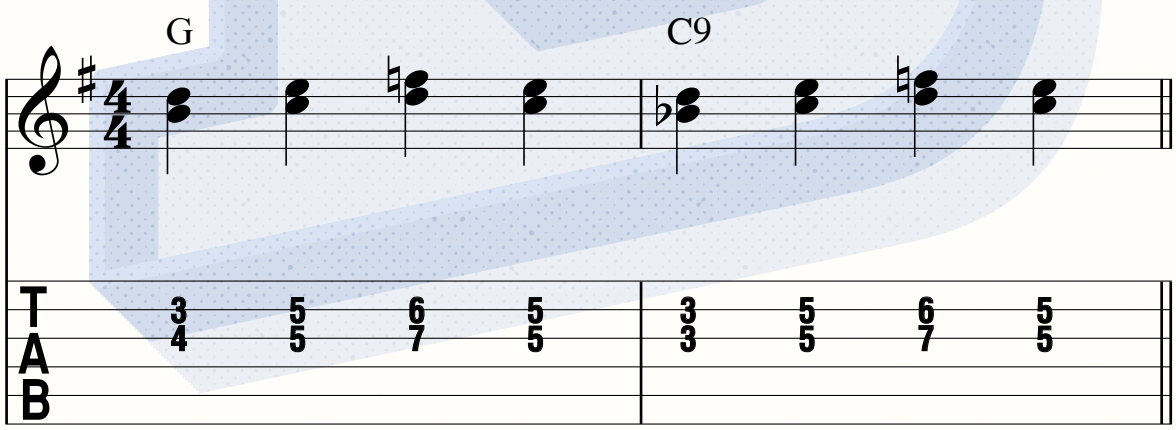
Eventide is a registered trademark of Eventide Inc. © 2017 Eventide Inc.

FIG. 5



None other than Robert Johnson, the "King of the Delta Blues," was fond of kicking off verses with the hip chords in ***FIG. 5***. Be aware how the implied C7b9 in measure 2 may also function as Go7 if measure 2 of a 12-bar blues is an I chord as found in "slow change" progressions (4 measures of the I to start).

FIG. 6



Forward motion and blues-approved harmony is provided in ***FIG. 6***. Be cognizant how the riffs relate directly to bass-string 5th, 6th and b7th boogie patterns in G and C, respectively. **Performance Tip:** Though played with a slide in open D tuning, "Shake Your Moneymaker" by Elmore James boasts essentially the same riffs.

FIG. 7

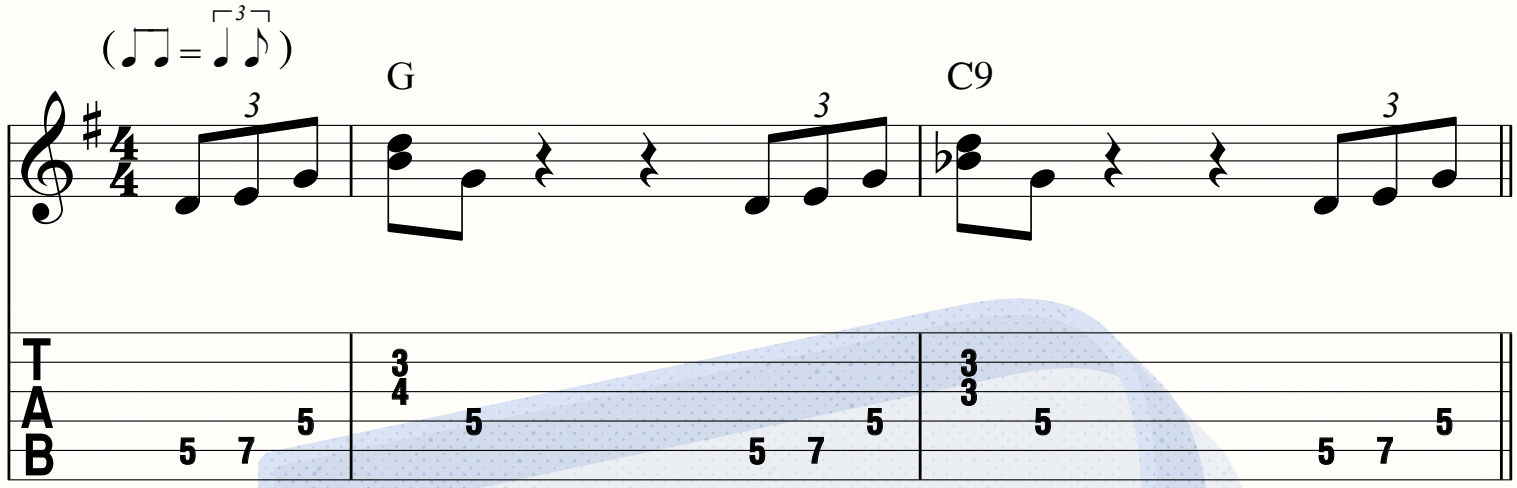
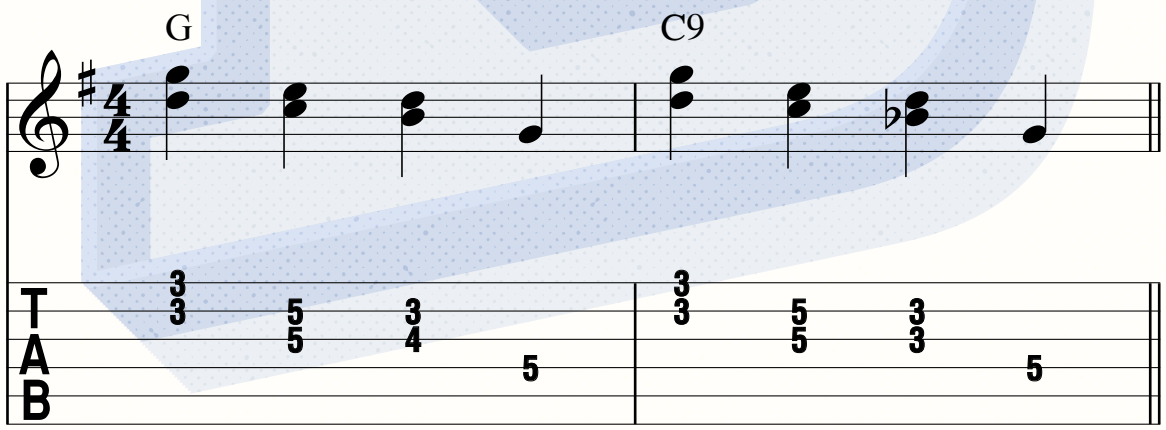


FIG. 7 features a B.B. King signature riff famously "appropriated" by Larry Davis for his slow blues standard "Texas Flood", and then recycled by Stevie Ray on his cathartic version. **Performance Tip:** If you dig the melodious characteristics, check out the Mixolydian mode and the composite blues scale for more smooth improvising material.

FIG. 8



Chuck Berry, the late "Father of Rock 'n' Roll" incorporated similar riffs as seen in ***FIG. 8***. Fats Waller guitarist Al Casey constructed his version of the obscure, Ernie Freeman blues instrumental, "Jivin' Around", with it as well. ■

SLASH'S DREAM BAND

by **John Stix**

We asked Slash to come up with players living or dead that would be in his dream band. Here is what he said.

"If I was gonna jam with somebody else, I've got to jam with Rory Gallagher on guitar, Jon Bonham on drums. I'm sure you hear that one a lot. I would love to jam with Jeff Beck. Duff's fine on bass (laughs). Janis Joplin on lead vocal. The Water Sisters on background vocals. Piano? Ray Charles would be a great one. No synth. Any saxophonist (laughs). I love saxophone. Oh, the guy from the Stones, Bobby Keys, is great. And I'd name the band Old Aerosmith." ■

— Slash by Eddie Malluk - Atlas Icons

Mr. Paul Gilbert "To Be With You"

by **John Stix**

Paul Gilbert is back on road with Mr. Big supporting their 9th studio release, *Defying Gravity*. Gilbert is the rare shredder who made the move from how (fingers) to why (ears) we play music. Without compromising his prowess on the instrument he has instead, found ways to incorporate his guitar skills into songs with hooks, melodies, and sing-alongs. For this segment of Back Track, he examines Mr. Big's number one hit, "To Be With You".

How was the song presented to you?
I had gone up to San Francisco to do some writing with Eric (Martin). He was driving the car and I was in the passenger seat. He had a cassette, and he just said, "I know you are a Beatle fan so you might like this song I wrote. And he played it and I did like it. And it stuck with me. And maybe a year passed. And I thought,

Paul Gilbert by Neil Zlozower - Atlas Icons

I really like that song that Eric played for me in the car that day. So I called him up and said, "Can you send me a copy of that?" My motivation was purely as a music fan. I didn't think we were going to play it, I just wanted to hear it. So he sent me the demo and I'd listen to it all the time. When we would do our songwriting sessions, I was the guy in the band who would bring the cassette recorder and the little mixer and a couple of microphones, and I'd record our rehearsals. Then I would use a dubbing deck and make cassettes for everybody in the band so they could remember the songs that we had written. One day when I was making copies for everybody of our rehearsal, I thought you know, I'm going put that "To Be With You" song on the end and just surprise everybody. So I did, and at the end of the night my phone started ringing and everybody is going, "What's that song at the end, that's great." And it really surprised Eric because I think to this day, Eric thinks that Billy and I are just pure metal-only people. Somehow we can't convince him that we like other styles of music - so he was really surprised. "You guys like that song?" We went, "Yeah, I think we should do it."

That's a nice guitar sound, what kind of acoustic did you use?
At the time I didn't even own an acoustic guitar. So I just went to Guitar Center and bought a Taylor. It was all koa wood. I just thought it played well and sounded good. And it did. I double tracked that one, and I think our producer, Kevin, had a Guild 12-string and I think we did one track of that. So it was on a 12 and two 6's.

All the chords were written by Eric. It uses simple chord voicings.
I think I played it differently because I used my thumb to do a lot of the bass part, because the chorus has that little climb up of the root, the 2nd and the 3rd. In a way I don't have to because the bass guitar does that. I think from imitating so many piano songs, I tried to copy what the piano would do. I developed that kind of moveable thumb. I added that in.

Did you work the solo out ahead of time or was that spontaneous in the studio?
That was spontaneous. Sort of the obvious thing to do is to play a guitar version of the vocal line. But the obvious thing is often the right thing. I just worked it out on the spot. I remember everybody else was in the control room doing something. And while they were doing it, the song was in my head, and I thought, "I've got an idea for it", worked it out and said, "Hey gimme a microphone, let's put this on." I did more than one take, but I think the one they kept was just the one whole pass. When we did the basic track, it

Mr Big by William Hames

was mainly a click track and me playing some acoustic guitar and Billy's bass. I think we overdubbed some percussion later. I said, "I've got the solo, let me just overdub it real quick." I put it on there and everybody was happy, except Eric. He said, "I really like what's on the demo better." And our producer is like, "No, no Eric - you're demo chasing. You're used to it because you heard it a million times, but this solo is the one." One other thing I should say about the solo is there's a really loud open low E string and that was a mistake. I meant to do it like a real subtle beautiful kind of a thing. And you know I've never been much of a fingerpicker. So that was a total accident. I hit it really loud and go oh can I do that again? I kind of hit it too hard. And everybody was like, no that's the best part.

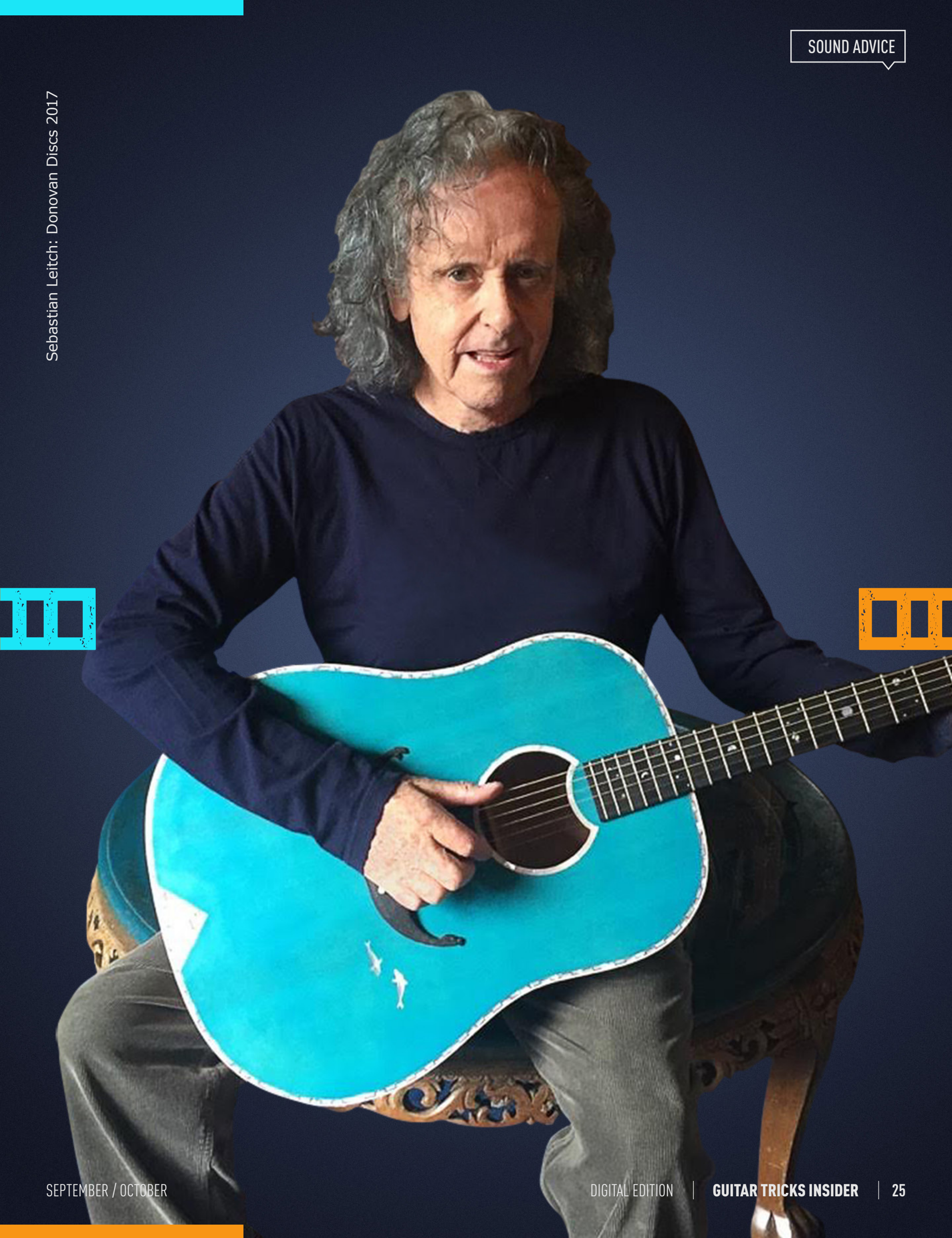
Vocal harmonies are also a calling card part of Mr. Big.

I love singing in the band. It's one of my favorite things. It's funny we didn't really develop that fully until the second record. I remember our manager at the time, Herbie Herbert. We played him *Lean Into It* when we finished the record and he heard it and said, "How are you guys going to do this live?" We said, "Well, that's us in the studio. " He didn't think we could do it. And of course we did and thankfully proved him wrong. ■

CATCHING THE ACOUSTIC WIND

by **Mike Mettler**

Sebastian Leitch: Donovan Discs 2017



“THE DONOVAN SOUND IS A THICK GATHERING OF INSTRUMENTS, BUT I’D FIND THE TEMPO AND THE MELODIES WOULD BE COMING OUT OF THE GUITAR.”

“Superman or Green Lantern ain’t got a-nothin’ on me.” Is that the newest catchphrase to be spouted by a supervillain in the latest mega million Hollywood blockbuster superhero movie? Not exactly (even though that’s a good guess). Actually, it’s one of the more infamous lines from “Sunshine Superman,” the #1 1966 hit single by the noted ’60s folk poet, Donovan. The single-named artist born Donovan Leitch in Glasgow, Scotland in 1946 is perhaps best known for his hooky, imagery-laden, prime-hippie-era lyrics, but he’s also an acoustic guitar player of exceptional caliber.

“The Donovan sound is a thick gathering of instruments, and my producer, Mickie Most, realized very early on if you put acoustic instruments around my guitar and vocals, it will augment and support everything I do,” Donovan explains. “I used to be a drummer, but I’d find the tempo and the melodies would be coming out of the guitar.”

And while it’s quite true Donovan also recorded with some of the heaviest electric guitarists of the burgeoning rock era, including Jimmy Page (the aforementioned “Sunshine Superman,” “Season of the Witch”) and Jeff Beck (“Barabajagal,” “Trudi”), the acoustic stylings on many of his best-known songs (“Mellow Yellow,” “Jennifer Juniper,” “There Is a Mountain”) were mainly born from the troubadour’s quite simpatico collaborations with previously noted producer, Mickie Most (The Animals, The Nashville Teens’ “Tobacco Road,” Jeff Beck Group). And early on in their working relationship, both artist and producer strongly agreed Donovan songs came across the best via their mono mixes.

“Mickie knew that, now and again, you could put power chords and electric bass with them,” Donovan acknowledges. “But if everything was acoustic, it would *jar* it all together. So, the guitar went in the middle, and the instruments went on the side. You can do that really well in a mono mix, and spread things out.”

Donovan remains a champion of mono to this day. “Mono is the greatest,” he agrees. “It’s very interesting. I didn’t even realize for a long while my first single, [1965’s] ‘Catch the Wind,’ not only had strings on it, but it also had double bass, guitar, vocal, and a wee bit of banjo. I was too young for Elvis the first time around, but when I finally got into his first album, I found it was done with double bass and acoustic guitar, and there were distant drums you could hear being played two rooms away.”

Eventually, Donovan figured out his signature sound was built upon the meticulous in-studio template laid down by a certain other significant ’50s artist. “I realized later in my career that it must have been Buddy Holly recordings I was going for,” he admits. “By the time I reached the recording studio, to all appearances, it looked like I was a folk singer just doing guitar and vocal — which was basically true — but I was also absorbing all of that as well.”

The tape echo and slap back Holly and his producer Norman Petty were utilizing on their recordings “must have been influences for me,” Donovan continues, “but at the same time, when I got into the studio, I didn’t say, ‘Oh, make it sound like Buddy.’ I learned about compression and limiting in the studio. Before I met Mickie, my engineers were limiting my guitar not to get a particular sound, but just in case if the level got too high, it bounced on the tape. I liked that sound, and I wanted it more of it. So

“Catch the Wind” by Donovan

I said, ‘Let’s have that limiting, and let’s have more of that compression.’ That sort of sound was good to my ear.”

Donovan also began honing his microphone technique. “I learned very quickly how to come onto the mic,” he says. “There were different ways of doing it, of course, but I learned a very close-mic technique. I didn’t play the Martin very much back then, but I played a Zenith I had borrowed from a friend’s girlfriend, and she never got it back! I realized later the Zenith Model 17, from Boosey and Hawkes, was actually the first guitar Paul McCartney had played [at age 14, in 1956] in his early skiffling days.”

The singer/songwriter’s guitar sound changed once he got his hands on a Gibson J-45. “The J-45 was quiet, and it didn’t have any mics inside. We put violin mics and Neumanns all around it, so it was all very acoustic,” Donovan explains. “What I liked about the J-45 was it *buzzed*. Joan Baez told me to try strings called, La Bella Silk & Steel, and that was the sound. And, of course, it was soft and I liked the action very low, so it buzzed a good bit.”

Just this past summer, Donovan undertook a triumphant U.S. tour celebrating the 50th anniversary of the *Sunshine Superman* album (the title track having topped the singles chart in September 1966), and those shows were soon followed up by some additional live dates in Europe. The troubadour’s goal for all of these gigs was quite simple: to get his message, guitar, and lyrics across loud and clear. “That’s why we make records — we want people to hear *everything*,” Donovan concludes. “And it’s unfortunate today it mostly comes out of laptops and little boxes. It’s really a shame.” The man is just mad about his sound, you see, so they call him mellow acoustic — quite rightly. ■

Contact Donovan if you want to see more of his amazing custom guitars. DONOVAN GIVES MASTER CLASSES: **support@donovan.ie**

Stevie Ray Vaughan by Ken Settle

A SERIOUS *Deep* UNDERSTANDING *of* MUSIC

Stevie Ray Vaughan

by **Bruce Pollock**

For a generation of blues guitar players and fans, "The Day the Music Died" was August 29, 1990, when a small helicopter carrying Stevie Ray Vaughan and members of Eric Clapton's road crew crashed into the side of a mountain in East Troy, Wisconsin. At the top of his game and at the top of his fame, sober for the first time since the age of six, Vaughan left a legacy of four studio albums and a ton of stunning live performances, reinventing the blues as a form of roadhouse release. Like the Beatles, his career

in the spotlight lasted less than a decade, but its impact was immense.

A fixture on the Austin scene, along with his older brother Jimmie Ray, Stevie made two important new fans at the Montreux Jazz Festival of 1982. David Bowie invited him to play guitar on his album, which would feature the hits "Let's Dance," "China Girl" and "Modern Love," and to tag along on his upcoming tour (which he eventually turned down). Jackson Browne offered Stevie and his band, Double Trouble, three days of free time at his studio. The resulting demo attracted the attention of producer John Hammond, of Bob Dylan, Aretha Franklin, and Bruce Springsteen fame. *Texas Flood*, produced by Stevie and the band, was an immediate hit. The follow up, *Couldn't Stand the Weather*, was even bigger.

"I was scared of the sophomore jinx crap," Vaughan told me when I interviewed him in his tour bus after a gig in New Haven. We were talking about the perils of success. "If I get scared that I'm caught up in it, then I probably am already caught up in it," he went on. "Of course, some of that always happens. It's real easy to fall into writing things that'll come out fast instead of being developed. But I really don't feel that's happened a whole lot to me. I've been caring about this a long time. There's a lot of people around me that I respect and I'm getting to be in contact with them all the time. So it's not that much of a problem. I still get chill bumps when I play."

Before it was Stevie Ray providing the chill bumps to a mass audience, he drew his inspiration from several amazing guitarists, chief among them was Jimi Hendrix, whose records he was introduced to by his brother. "I was about eleven or twelve and it was just the coolest thing I'd ever heard in my life. To me it sounded like Albert Collins and Pharoah Sanders at the same time. I was definitely shocked. I've come to find out that it was probably him playing on a lot of old r&b tracks. He's on a lot of Hank Ballard records. He was with the Isley Brothers on some of their first records. And he's probably playing guitar on the Sly Williams song, "Red Lightning," off the *Blues in D Natural* collection from 1958. That's some of the meanest guitar I've ever heard in my life. He

"Cold Shot" by Stevie Ray Vaughan

didn't start off, he would just go. It's easy to lose your identity if you get into Hendrix music as strong as you can. T-Bone Walker came up with a lot of Jimi's stuff, probably him and Johnny Watson. T-Bone used to play behind his back, behind his head. He was the baddest. He would do all that while he and the band did the splits, and he still sounded as laid back as he did."

At the time Vaughan was contemplating producing an album with another of his favorites, Albert King. "I never would have dreamed I'd be asked to produce Albert King," he said. "What I'd want to do is just make him have a chance to sound exactly like himself. The best job anybody could do as a producer is to let musicians sound exactly like they want instead of laying some kind of sound on them. A lot of music is geared at selling producers instead of music. I'm just waiting for the day when record companies will let their musicians play the kind of music they really want to play again."

Although this album never happened, Vaughan did join Albert for a live TV performance in December of '83, which was aired in Canada and later turned into an album called, *In Session*, and even later released as a DVD.

According to Stevie Ray, when they used to travel together, Albert and B.B. King (no relation) used to wager on who had the best night.

"Albert's style is sassier and slower. B.B. has more like a Django style of playing. It's a well-known fact that Django (Reinhardt) was his man. Both Albert and B.B. read and write music incredibly. Albert can't necessarily read or write English all that well, but he has a serious, deep understanding of music."

A serious, deep understanding of music could apply to Stevie Ray Vaughan as well. It's something that prevented him from ever resting on his laurels. He attributed his growth as a player to hard work. "There's new things coming out of you when you just play by yourself and practice. When we sit down and rehearse as a band with nobody around, we find

Stevie Ray Vaughan by Rick Gould

things that we wouldn't have noticed about our songs that we need to clean up. Technique always take practice. The more you practice, the more you play, the more you've got to work with. That's all there is to it. Practice is mainly just tuning your ears. It gives you time to play by yourself instead of on the stage."

Onstage, in the era before YouTube, the band had to rely on others for input. "The sound man has a different perspective than us, 'cause we're not there in front of us," he said. "We can't see ourselves and a lot of the time tones are different up front. Usually things will be more brittle. From where we're standing because of the amps, you've got to lower or change tones cause it doesn't sound exactly the same. Sound doesn't develop until it gets a few feet away. You can't hear it the same as someone standing ten or twenty feet out."

Another guitarist who has to rank at the top of his influences, is older brother, Jimmie Ray. "Someday soon the Thunderbirds will get a gig from a record company, because they should be listened to. They shouldn't be sitting around with no deal at all." After a four year hiatus, the Thunderbirds finally signed with Epic, resulting in the hit single, "Tuff Enough," in 1986. In 1990, the Vaughan brothers finally did an album together, *Family Style*, leading off with the hit, "Tick Tock." It was released in September, a month after the fatal crash.

"I have no desire to drop any roots," he told me, when the road was still ahead of him. "I can see what Eddie Van Halen is doing and it's think it's incredible how he does that. But I'd just as soon listen to Albert Collins, 'cause what I listen to the most and keep in mind the most, is soul. That's why I play in the first place." ■

SRV

"Unexpected On Stage" by Stevie Ray Vaughan

Q\STRIP

The ‘60s and ‘70s are widely recognized as the heyday for professional recording console design. The EQ and preamp sections of these near-mythical vintage consoles are highly sought after, even to this day. Some of the most iconic guitar and bass tones in the history of recorded audio were tracked “direct” straight into these consoles’ channel strips.

The Q\Strip was designed with sophisticated features that enable you to take these highly-coveted tone shaping circuits with you, whether you’re heading to a live gig or tracking in the studio or into your DAW. It’s compact, extremely cost-effective and in an ultra-convenient DI format.

The 100% analog MOSFET circuitry in the heart of the Q\Strip provides the warmth, girth and larger-than-life tones for which vintage consoles are revered. Add in four bands of pro-audio-quality equalization, two parametric mid bands, as well as high and low shelving filters, and you have incredible control over how your instrument cuts through on stage or in a mix.

The HPF and LPF give added control over the frequency spectrum whether you’re going direct with your bass, guitar, fiddle...or even a vocal.

The Q\Strip is limited only by how far you are willing to push your creativity and how much of that juicy vintage tone you crave.

Pat METHENY

by **John Stix**

Listen Hear
Pat Metheny Part 1

Listen Hear
Pat Metheny Part 2

"WHILE I PLAY I BREATHE, JUST LIKE A HORN PLAYER."

In 1978 the infant history of fusion music was approaching its adolescence, where the excitement of growth and change was both rapid and constant. Using Hendrix as the granddaddy of electric guitar sounds and McLaughlin as the new herald of the stylistic melting pot, the next step in the evolution of contemporary fusion guitar arrived in the music and playing of The Pat Metheny Group and their debut album of the same name. Pat's guitar sound was at once pleasing in tone, melodic in movement, fluid and graceful, though not technically motivated, and acoustic in origin. The Pat Metheny Group represented a new generation of players. They were born in rock and schooled in jazz. They had no need to cross over, they were the contemporary jazz players who grew up with the Beatles, The Stones, and the Who.

I was enthralled by his sound and used it to jump into our conversation.

Pat Metheny by John Stix

How do you get a sound like that?
Well if I were to get my guitar out of the case right now and just play, you would hear basically the same sound. Most of it comes from the way I play the instrument. Which is that I barely touch it in the right hand. I have a very light touch. I've never liked the sound of guitar players that pick real hard, so that the string breaks up. I've never liked that much. To compensate for the fact that I don't hit it real hard in the right hand, I would just bang the shit out of it in my left hand. I really hit it hard, which gives it a real midrange sound rather than a real treble or bass sound. Rockers get a real trebly sound because they pick real hard and they have the bottom pickup on. And jazz guys get a real bassy sound because they pick real hard, like Pat Martino or George Benson, and have the top pick up on. And what I do is that I don't pick real hard but I get that in between frequency because when you bang it with this hand (your left hand), the force of your hand hitting the neck causes a whole other harmonic thing. That's most of it. Then what happens is I take that, which is already a pretty good sound, and I use two amps on either side of the stage. I go from my guitar into an MXR digital delay set for just a little bit of echo. I could have used a Space Echo or something for the same function. A digital delay is much quieter and much more efficient. I go from that into an Acoustic 134, that's got four 10's, they're 32 ohm speakers, which also emphasizes the midrange. Then I go from the preamp of the Acoustic across the stage, behind the drums, over to a Lexicon Digital Delay on top of another amp. I set that Lexicon for a little bit of flanging. Just so there's a little bit of pitch bend about 40 seconds of delay, milliseconds of delay. Then I go from that into a little Peavey Steel Guitar amp, which also is very midrange. So as a result you get this real singing kind of bright sound. But you don't have to play real loud. I don't have to scream and I can still keep a sound that doesn't have distortion which I really like.

So how important are the flanging and delay? I guess before I leave I'll have you do two seconds just to convince me.
Sure.

It was like chimes, it was like an autoharp. It certainly didn't sound like a six string. I kept looking around. I said I know what I'm not hearing. I know I'm not hearing any kind of phasing or whatever. I looked around, there's not a lot of boxes. I couldn't figure it out. All I saw was a giant pick.
Let me show you why it looks so big. That's another thing. I may as well show you this on the guitar (he tunes the guitar). You can hear this is the same basic sound. It just doesn't have the little pitch bend in it. The tone of the guitar is very similar to what's coming through the amp. It's that kind of bright thing because I'm really…

Is that something you decided you really wanted to develop?
No, it just kind of happened. Because I can't pick, I mean I can't pick very fast at all down here (right hand).

You also pick at an angle.
Well now that's the thing. That's what made you think it was a big pick, because that's how I hold the pick. Because to me this is that sound (hold pick normally) and here's the right way.

It has a muting effect on the high frequency. Now was that all intentional, or lack of teaching or just your way of doing it.
It just kind of happened that way. I've been doing it that way ever since I can remember.

PHASE DANCE

PAT METHENY GROUP

Apparently when I first pick up guitar, I said (plays) versus (plays) this must be the way to do it.

And you're holding the pick lightly?
Also my whole arm is absolutely relaxed. It's as loose as it could be, both hands. If somebody were to come up behind me while I was playing, they could just grab ay arms right off. To me, the whole idea is to be as relaxed and loose while you're playing as possible.

Is that something that comes natural? I know for myself I have to work at that. If I think I'm going to play a faster passage, I tighten up.
Okay, well that's one thing that you should not do. When you feel you're going to play a faster passage, you should take a deep breath and play it as you're exhaling. 'Cause see, that's another thing, that while I play, I breathe, just like a horn player. That's one thing I hadn't noticed before. But I started out playing trumpet you know when I was 8, 9, and 10 years old and stuff and it just became a thing. If you play as you breathe, it's much better you know. Especially for an instrument like guitar, piano, or drums, or bass, whatever, where there's no breath involved. The tendency is to play things just constantly. And there's no sense of breath to it. And to me that's not believable. Music doesn't work that way, because music you know really evolved from the human voice. There's got to be that element of breath in it, so I really like to see rhythm section players that breathe as they play. It makes the music flow much more.

These are all things you look back on and you see it makes sense as opposed to things you walked into with that intention?
Yeah, I mean there were things I noticed about my playing that I cultivated a little more as
I got more mature as a player. I mean when I first started out, I wasn't dealing on this level. I was mainly trying to figure out what notes fit on what chord, when.

Were you stealing, were you taking lessons?
I never took lessons only because there were no teachers around where I was from, which is this place Lee Summit, in Missouri. But I did listen to records constantly, particularly Wes Montgomery, Ornette Coleman, Gary (Burton) and Miles Davis. Those were my four big favorites. ■

Pat METHENY

Focusrite®
Academy

Learn to record your guitar for free.

Do you want to learn how to record your guitar? Focusrite Academy's free Recording Guitar video tutorial series gives you all the advice and tips you need.

Covering everything from stringing and setting up the guitar itself to amplifier I/O, speaker cone mic positioning and more, it's a truly comprehensive guide.

focusrite.com/academy/recording-guitar

Scarlett is the best selling USB audio interface range in the world, and for good reason. It focuses on just three things; achieving the best sound, the fastest speed and the easiest experience. It is compact yet versatile, with Scarlett mic preamps, super-low latency*, and class-leading sound quality and digital conversion.

focusrite.com/scarlett-range

* Super-low roundtrip latency was measured at 2.74ms, working at 96kHz with a 32-sample buffer on Logic Pro X®, running on a Mac Pro™ and OS X®

MARCUS KING

THE NEW SOUND OF SOUL BLUES

BY NICK KOCH

Marcus King by Lou Montesano

MY FATHER TOLD ME ‘LOVE WHAT YOU DO.’ HE WAS RIGHT.

Every so often there are rumbles, rumors on the wind, of a young guitar-talent and his band coming up whose skills are such that it almost seems surreal. A guitar player with chops so clean and powerful, as to make you want to gnaw on your own teeth. Most times those rumblings are vague and wishful and occasionally some are hard and true. The Marcus King Band is part of the latter. Hailing from Greenville, South Carolina, 20 year old Marcus King, the front man and guitarist of the band that bears his moniker is such a musician. Marcus and his powerhouse band are already making noise on the national music scene with a rock and roll sound that has already achieved an almost timeless sound of southern rock and roll, tinged with jazz phrasing with the depth of soul blown up against a midnight blue backdrop. But it’s even more than the music. They craft heartfelt lyrics that can be both deep, painful and yet uplifting at other times.

But more than anything, it is clear that this band is having a damn good time and they want you to come along for the ride.

We caught up with Marcus King as the band pulled into Dallas to open for the Record Company and had a chance to talk to him about life as a working rock and roll road warrior, where the band has been, and where it is going. As noted, the band’s hometown hub is Greenville, SC.

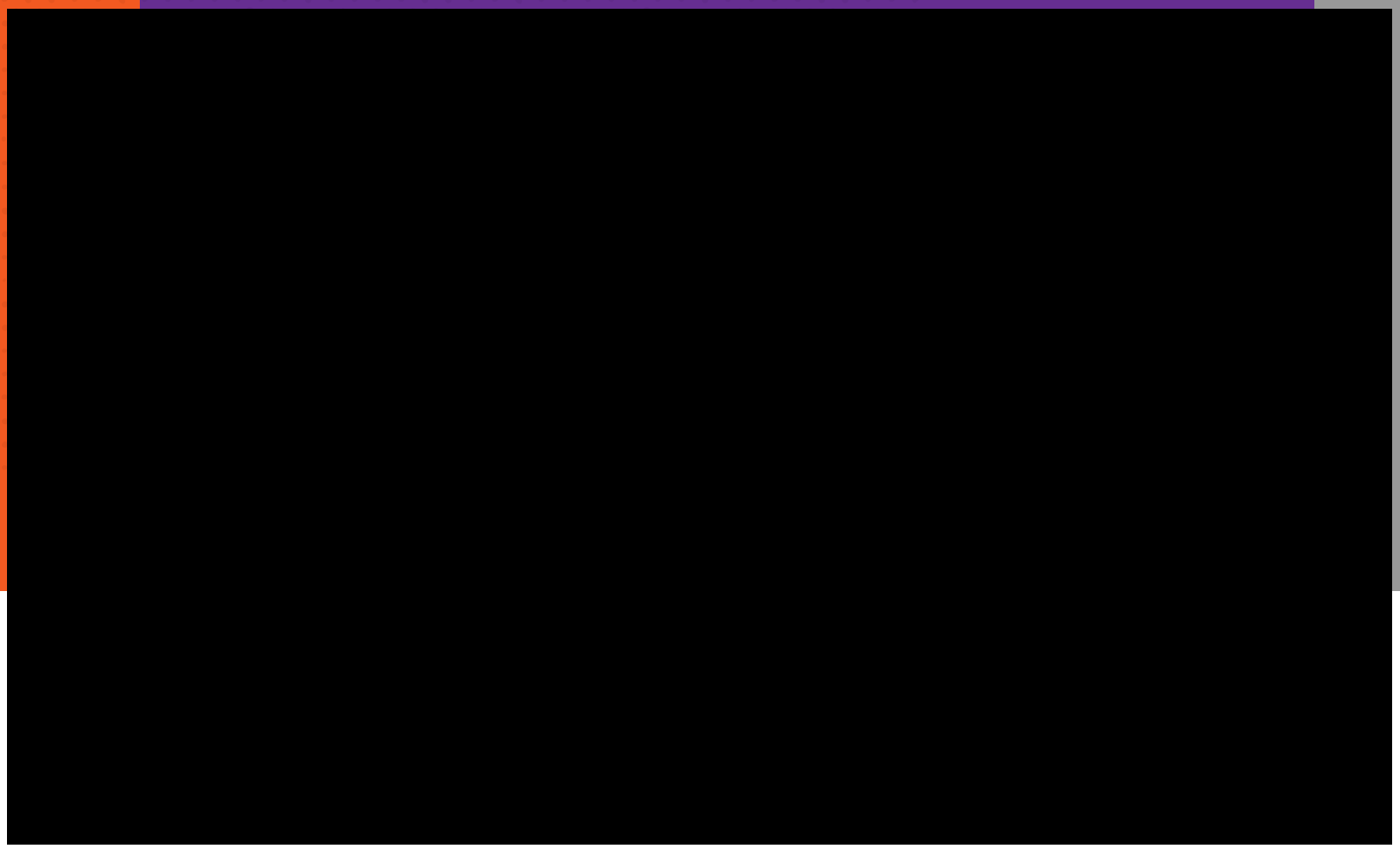
When asked how he got the band together, Marcus explained "I started putting together bands when I was 12 or 13 with guys my own age or a little older. Then when I was getting more serious about it, around 14, I started using local guys who were pick-up musicians. Then I started to realize that I wanted to tour a little more, travel a little more, not necessarily to make any money but to make more of a name and using pick up musicians, they weren't really feeling that because pickup musicians were just trying to make a little money to support their families which I dig completely so it was at that point that I had to start looking at using different guys. By that point, I had been playing with our bass player (Stephen Campbell) for about 5 or 6 years and we almost grew up playing together. Then I found my drummer, Jack Ryan. He was playing in this club when I walked in and I was like, 'There's my drummer'. I was infatuated with his playing, you know?"

He would make a mental note when he saw someone who impressed him - he would want to play together at some point in the future. It was providence put it all together with other members. Keyboardist Matt Jennings, Justin Johnson on trumpet, and drummer Jack Ryan rounded out the lineup. He saw them play and knew they would be a perfect fit for his band. After a year or so of touring as a five-piece, the tenor sax player, Dean Mitchell, joined up and the Marcus King band jelled completely into the lineup that has been making music and logging miles for the past few years.

The band's first album, 2015's *Soul Insight*, was produced by and released on Warren Haynes Evil Teen Records, and Marcus and band found themselves garnering some serious praise amongst rock and roll fans and press. When asked how the band came to work with Warren Haynes (of Government Mule and the Allman Brothers Band), Marcus chuckled and told the story. "Warren is from Asheville, NC and which is about an hour from Greenville. I was doing some fill in gigs with some local groups who happened to have played with and knew Warren. When we had our demo, some of these fellow musicians told me that they knew Warren and asked if they could take a copy to him. I said, 'Yeah okay,….take two!' That introduced him to the music and he 'really dug it', and after that he really took us under his wing and mentored us a lot - and still does. Any time we have a question, we just call Uncle Warren about it." (Both Warren Haynes and Derrick Trucks have cameos on the band's second album).

> "YOU WANT TO BE ABLE TO EXPRESS YOURSELF EMOTIONALLY THROUGH THE INSTRUMENT JUST AS YOU WOULD VERBALLY, JUST AS YOU WOULD SPEAKING YOUR ISSUES TO YOUR FELLOW MAN.

The second album, self-titled *The Marcus King Band*, was released in October 2016 and the band is out touring heavily in support of it. The disc was released on Fantasy Records while being recorded at Carriage House Studios in Stamford, CT. "We would tour for a while and then return to the studio to cut new tracks, do some editing or over-dubs." He did explain that a lot of the album was written on the road, "which is kinda what I am doing now. Preparing for whatever comes next. We're doing a lot of promotional touring for this record", which is evident when you



"Plant Your Corn Early" by The Marcus King Band

see their touring schedule. "We're working on some new material - keeping things as fresh as possible on the road, or things start to feel like work and when it starts to feel like work, then it's time to get out of it," he added with a laugh.

So how does a twenty year old man write lyrics that seem far beyond his years? We had to discuss the song writing process from his youthful perspective. "I have always been under the impression that real hurt and real pain don't have an age limit. You experience some real things that trouble you as a kid, especially as an adolescent, you find yourself not really knowing how to express those feelings and I was able to start writing, especially around that time of middle school. That's a rough time for a lot of kids, especially when you're different."

"I think it's really important to express yourself. Whatever way that may be - whether it be writing poetry, painting, singing - it's just important to get it all out there. One of the most important things I've seen is expressing your emotions - it's like a self-implosion - it's just not healthy not to express yourself."

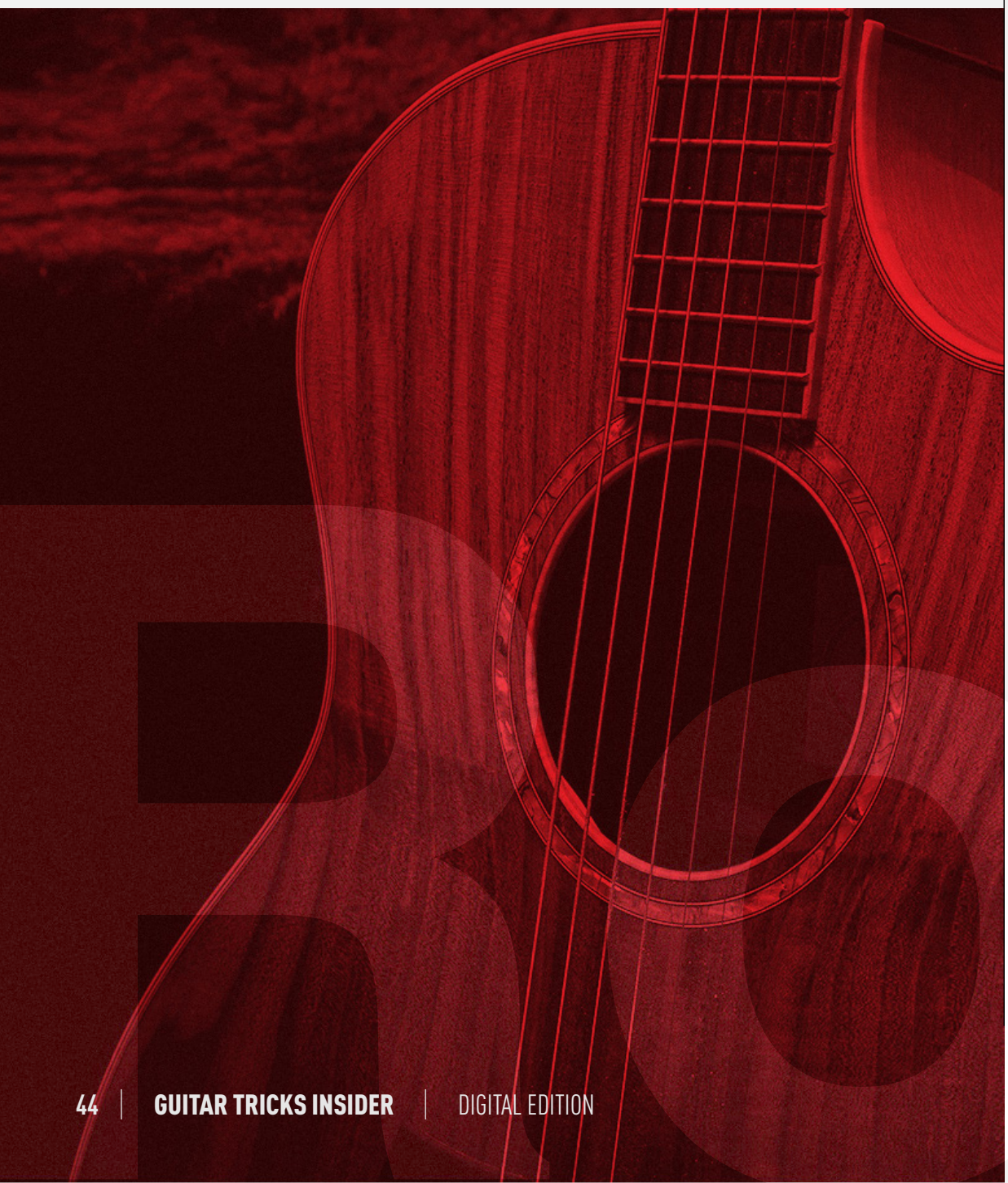
When asked for any advice he might offer to others just heading into the music business, Marcus offered the following sage words. "My father told me 'Love what you do.' He was right."

"Familiarize yourself with the instrument so that it becomes an extension of your mind. You want to be able to express yourself emotionally through the instrument just as you would verbally, just as you would speaking your issues to your fellow man, get to the point where you can do that musically through your instrument."

"This is all more of a feeling and music is a conversation. You have to know when to be listening and you have to know when to shut the hell up." ■

Rockin' The Acoustic

by **Pete Prown**

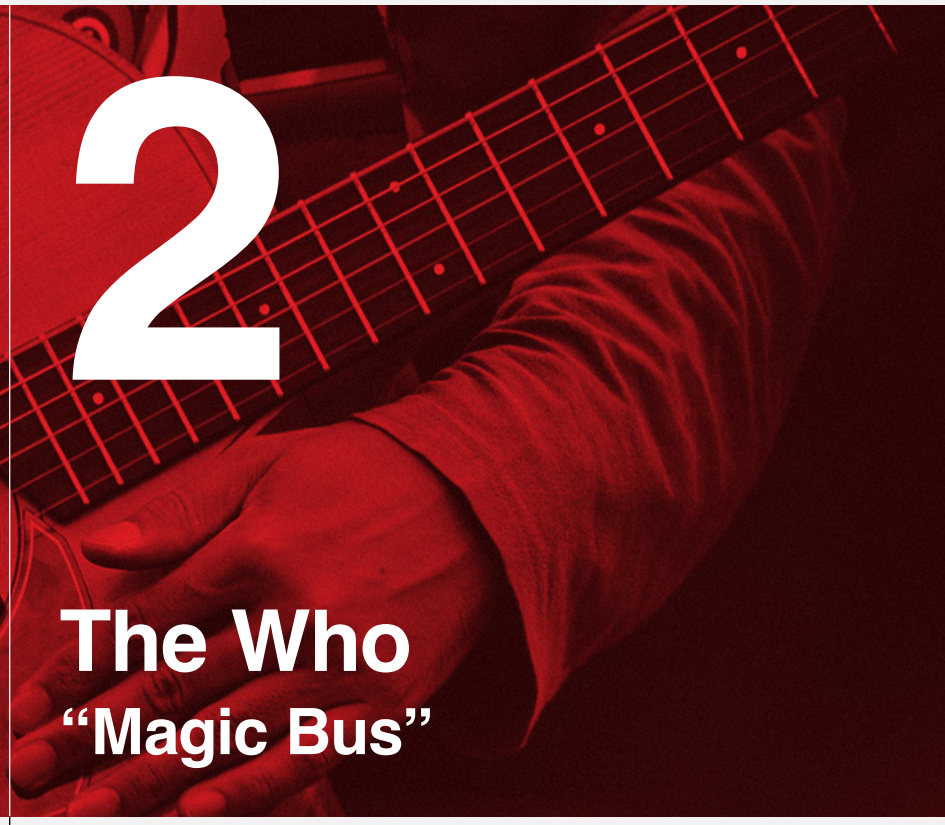


When we think of rock 'n' roll guitar, we tend to picture Strats, Les Pauls, Teles, and Flying V's. However, the humble acoustic has been a part of rock since Elvis Presley's *The Sun Sessions* in 1954, and it's still a critical piece of the genre today. Let's check out eight cuts that not only feature the acoustic guitar, but also *rock* like crazy.

Pete Prown is the leader of Guitar Garden, which has several CDs to its credit, as well as a veteran guitar journalist. He also writes fiction, available at: **www.peteprown.com**

1 The Rolling Stones

"Street Fighting Man"



2 The Who

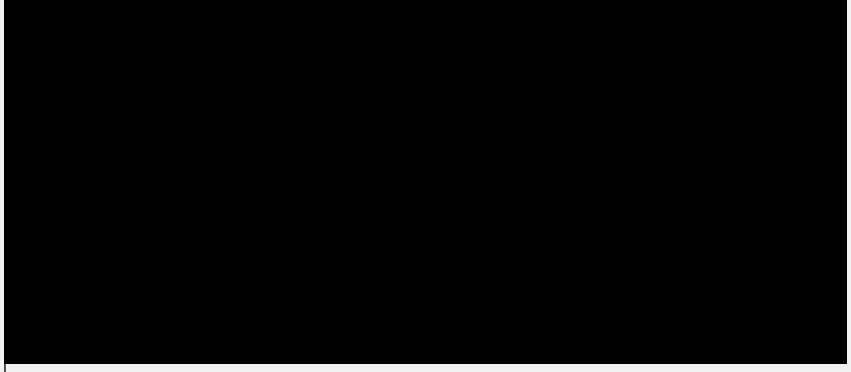
"Magic Bus"

Perhaps rock's greatest all-acoustic performance, "Street Fighting Man" began with a session at London's Olympic Studios in 1968. There, Keith Richards played acoustic guitar into the built-in microphone of a portable Phillips cassette player, while Charlie Watts banged an old drum kit behind him. The mic on the recorder overloaded, giving Keith's guitar that overdriven character that became central to the track. He later overdubbed more layers of acoustics until "Street Fighting Man" grew into a wall-of-sound masterpiece. By the way, that weird riff that sounds like fuzz-guitar at the end isn't actually guitar—it's actually Dave Mason of Traffic, blowing an Indian reed instrument called a *shehnai*.

A considerable hit for the Who in 1968, this up-tempo tune features Pete Townshend's aggressive acoustic strumming over the famous Bo Diddley beat. It was recorded virtually at the same time as the Stones' "Street Fighting Man," and better still, "Magic Bus" is really easy to play. Mostly, it's just chugging on an open-A chord, followed by G and D, and has a similar rhythmic vibe to the Bo Diddley hit from 1956, "Who Do You Love?" No doubt, Pete was a huge fan of Mr. Diddley and his legendary style.

3

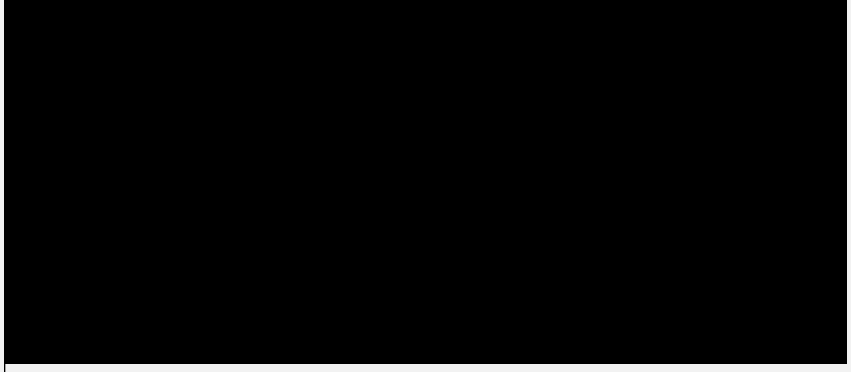
Heart
"Crazy on You"



In the 1970s, there weren't many women playing hard rock, but all that changed in 1976 when Heart arrived. With two electric players and Nancy Wilson on acoustic, the Seattle group changed the dynamics of heavy rock, particularly with this hit. The solo intro was originally called "Steel Wheels" and features Nancy's deft fingerstyle work in the manner of English players like Davey Graham and Bert Jansch, before she added classical touches. Then she launched into high-speed strumming inspired by, Wilson says, our *next track* ….

4

Moody Blues
"Question"



From 1970, this tune remains one of the Moody Blues' best-known tracks, combining Justin Hayward's ferocious acoustic strumming on either end, with a slow ballad in the mid-section. His 12-string guitar was tuned in Open-C (C-G-C-G-C-E), while John Lodge delivered the propulsive bass line underneath. A Brit-rock classic!

5

Lindsey Buckingham

"Big Love"

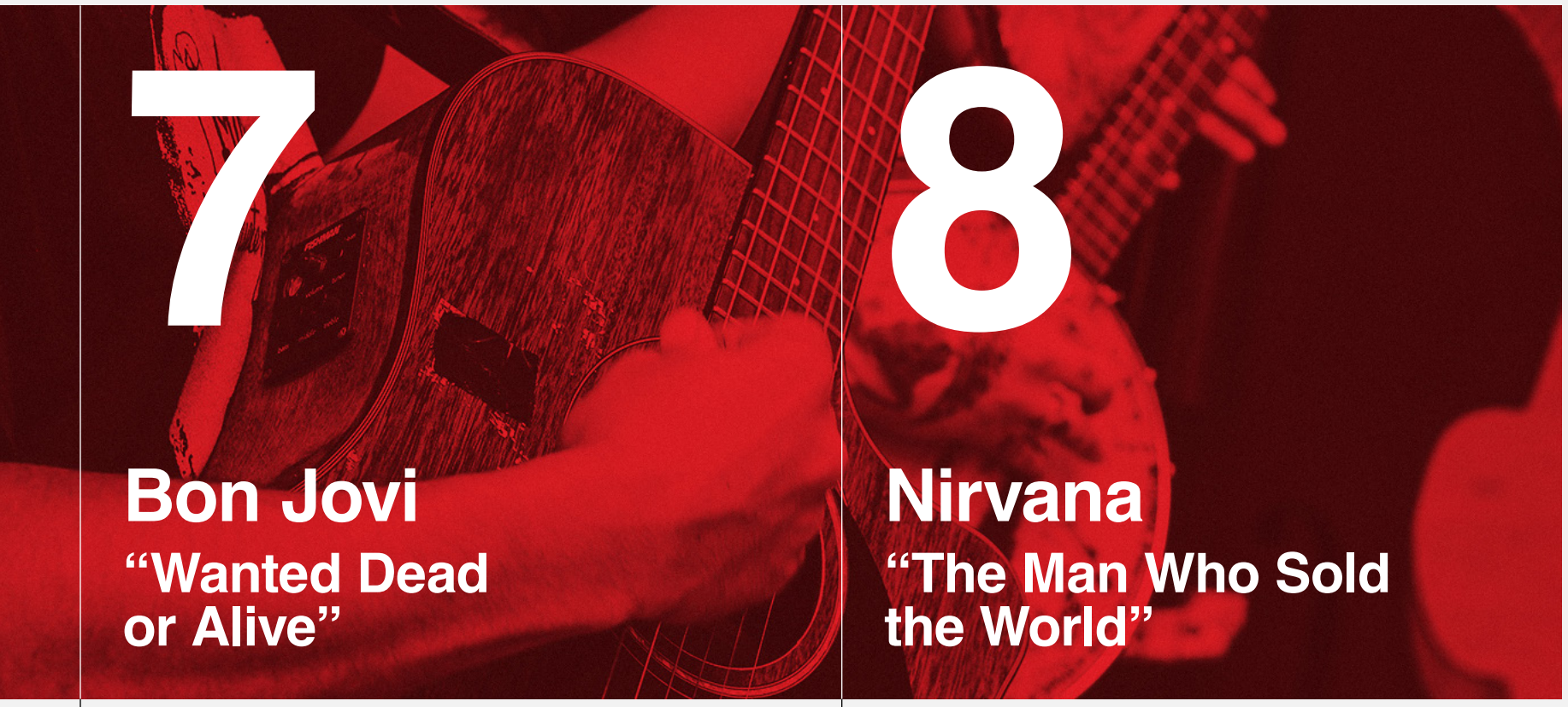
Using a digital delay set to "casade echo" (around 400ms), Lindsey Buckingham unleashed this stunning solo version of "Big Love." With a capo on the neck of his nylon-string acoustic-electric, Buckingham executed a furious melange of flamenco and classical styles with quick blues licks thrown in. The real power behind the performance is the Fleetwood Mac guitarist's right hand and rock-steady fingerpicking. As many fingerstylists know, the picking hand serves the role of the rhythm section, playing bass notes and keeping "the beat," just like a drummer.

6

Paul McCartney & Wings

"I've Just Seen A Face"

Unbeknownst to many fans, the Beatles were rabid country-and-western music fans, particularly for Capital labelmates, Buck Owens & the Buckeroos. Indeed, more than a few Beatles songs reveal this country influence ("Don't Pass Me By," "Act Naturally," "Rocky Raccoon"), but perhaps none more so than "I've Just Seen a Face," recorded on June 14, 1965—the same day as "I'm Down" and "Yesterday." The romp featured Paul, John, and George on fast-strummed acoustics, and no bass part. Harrison took the spritely single-note solo on the studio version. McCartney resurrected it on his famous 1976 US tour with Wings and let Denny Laine take the simple, but timeless lead. This is a terrific version.



7

Bon Jovi

"Wanted Dead or Alive"

Bon Jovi's ode to touring, this 1987 hit starts with Richie Sambora's ringing 12-string arpeggios, which are central to the track. It's a minor-key ballad with a power-rock chorus and lots of big acoustic chords. Some versions include Richie jamming on various Ovation and Taylor acoustic doublenecks, and Jon Bon Jovi strumming 12-string rhythm, but check out this version from Moscow. Here, Sambora is wailing on a *triple*-neck Ovation, featuring mandolin, 6-string, and 12-string necks. He takes mando and acoustic-shred solos before he and Jon deliver an absolutely incendiary performance of "Wanted Dead or Alive."

8

Nirvana

"The Man Who Sold the World"

The rock world was stunned by the death of Kurt Cobain in April, 1994. It was all the more the poignant as it came only months after Nirvana's *Unplugged* performance on MTV, showcasing the acoustic dimension of these high-volume grunge superstars. A highpoint was this cover of David Bowie's "The Man Who Sold the World," featuring Cobain playing a late'50s Martin D-18E with a Bartolini sound hole pickup and a fuzz box for the melody lines. Nirvana's bass man, Krist Novoselic, played Paul McCartney-like lines on a Guild acoustic-electric bass, while a cellist doubled Kurt's fuzz lines. Over 20 years later, it remains an unforgettable acoustic-rock performance. ■

GUITARTRICKS.COM®

THE EASIEST WAY TO LEARN GUITAR!

Thousands of lessons, all of your **favorite** songs,
STEP-BY-STEP EASY VIDEOS.

GET IT ON Google Play

Download on the App Store

tv
Also on Apple TV

VIDEO LESSON

Guitar Tricks Presents:

STEVIE RAY VAUGHAN ARTIST STUDY

Calling all blues-rock fans: treat yourself with this bonus lesson, featuring timeless Stevie Ray Vaughan sound. With this latest artist study, you'll learn the signature SRV style that catapulted the late icon to blues-rock infamy. Follow the lead of our instructor, Dave Celentano, for an in-depth look at how to dial in on that unforgettable and legendary tone. ■

CLICK HERE FOR FULL FREE LESSON

Win a $2,600 bundle from D'Angelico Guitars and Disc Makers!

Click here

DISC MAKERS®

GUITARTRICKS ON-LINE GUITAR LESSONS

D'Angelico NEW YORK

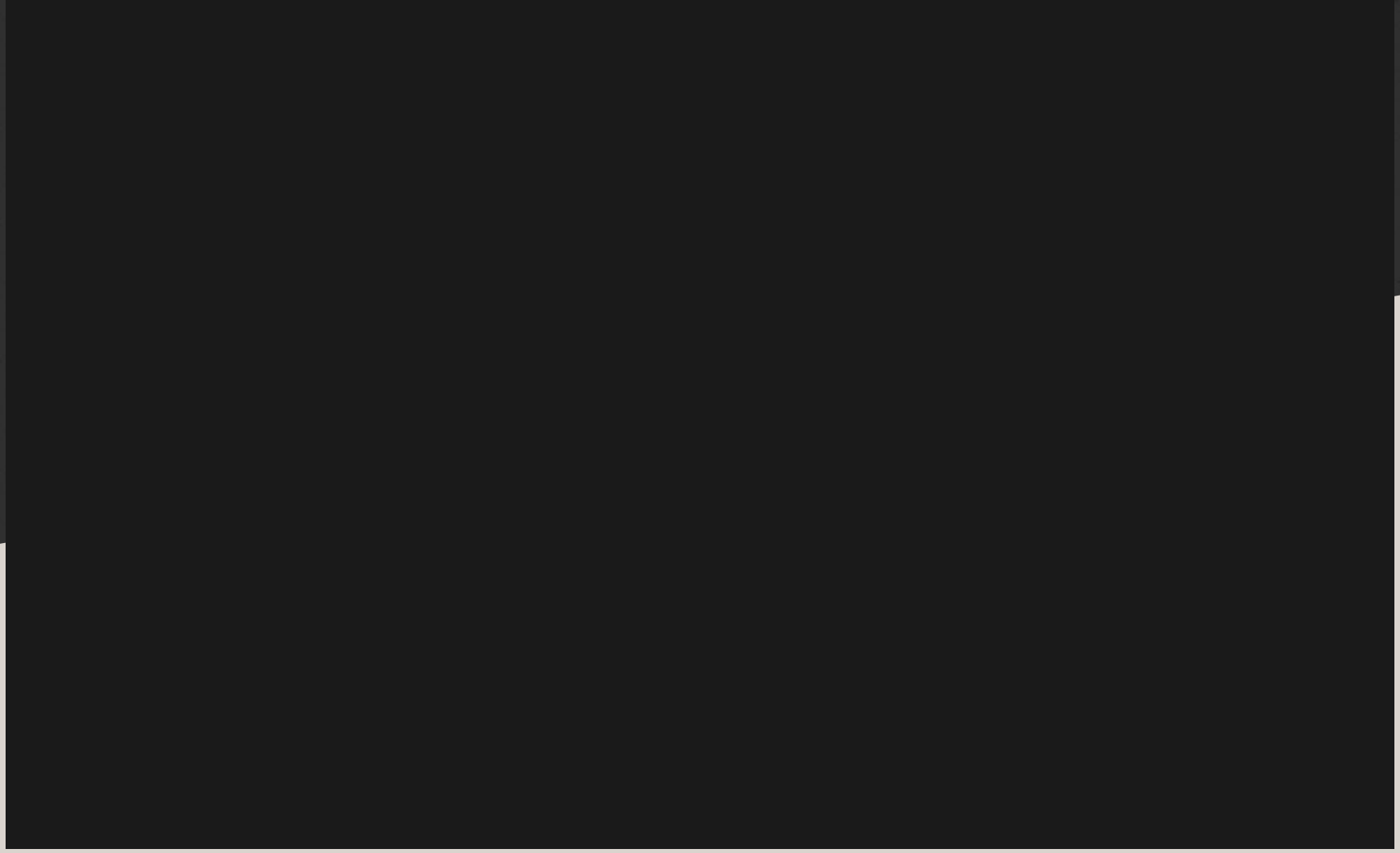
VIDEO LESSON

Guitar Tricks Presents:

ROCKABILLY: FIND THE SWING GROOVE PT.2

Rockabilly comes from a time where music had a big-swing feel. It was necessary for the dancers who wished to "dance to the bop". Rockabilly expert, Jinx Jones, takes you through this neat introduction to the style, giving you some insight into how to approach playing it. First we'll try this easy exercise in the key of E over standard 12-bar blues changes. ■

CLICK HERE FOR FULL FREE LESSON



PURSUIT EXOTIC CONCERT CE
Engelmann Spruce - Striped Ebony
$699.00

PURSUIT EXOTIC SERIES

Exceptional look, sound and tone. Finally, a guitar as individualistic as you.

The Pursuit Exotic Series represents the most extraordinary sounding & looking acoustic electrics at mid-range pricing. Eight stunning instruments, each with a different exotic tonewood & updated appointments. They include the Breedlove Bridge Truss for warm blossoming notes, a USB output for songwriting and mixing, & side mounted Fishman electronics controls. ***Hear the difference. Video & audio samples online at BreedloveGuitars.com/exotic***

GEAR YOU GOTTA TRY

1 FENDER JIMI HENDRIX™ MONTEREY STRATOCASTER®

This incredible instrument pays homage to the legendary Strat burning performance at the 1967 Monterey Pop Festival, recreating the iconic nail polish art Hendrix painted on before the show. Complete with Authentic Hendrix neck plate, 7.25” vintage style radius and pau ferro fingerboard with 21 frets, this guitar is a steal at $899.99.

FENDER.COM

2 PRS S2 VERNON REID SIGNATURE VELA

The S2 VR Vela was developed with Living Colour founder, Vernon Reid and is loaded with two HFS pickups. Featuring a Floyd Rose 1000 Series tremolo and a V-shape neck that nicely fits into your hand, you’ll find that the new Vernon Reid Signature fits a variety of styles and genres. Price MAP $2249.

PRSGUITARS.COM

3 EARTHQUAKER DEVICES DATA CORRUPTER

The Data Corrupter is a three-voice guitar synthesizer that takes your input signal and creates a wild, yet repeatable analog synth tone, up to three octaves below or above. Get weird and funky but control the outcome with the Master Oscillator, Subharmonic and Square Wave Fuzz voices! Price $225.

EARTHQUAKERDEVICES.COM

4 WALRUS AUDIO ARP-87

Following the footsteps of its bigger brother, the Bellwether, the ARP-87 features rhythmic chasing digital delay to long ethereal lo-fi modulated trails. Four different algorithms, Digital, Analog, Lo-FI and Slap Back can be modified for modulation depth or filter width. Retail $199.

WALRUSAUDIO.COM

5 WAMPLER ETHEREAL

The Ethereal Reverb and Delay pedal will have you crafting classic and modern soundscapes in no time. With true bypass, you can use reverb and two delays simultaneously. The Trails button allows for a buffered bypass option that allows the effect to continue once the pedal has been turned off. An ambient powerhouse, but versatile enough for many uses! MSRP $199.97.

WAMPLERPEDALS.COM

6 PRS – JOHN MAYER LIMITED EDITION PRIVATE STOCK SUPER EAGLE II

Improving a classic! For this new John Mayer Limited Edition Private stock, PRS went with a longer scale length of 25.375” and specially wound 58/15 JM treble, and bass pickups with a wound Narrowfield JM pickup in the middle position with three individual coil-tap mini switches. Hemp Green is newest color that adorns this model, with a curly maple back and African blackwood fingerboard. Limited to 120 instruments. Price TBA.

PRSGUITARS.COM

7 D’ANGELICO – BOB WEIR SIGNATURE MODEL

Featuring a gold Bigsby tremolo system, coil-tapping push/pull tone knobs, a master volume pot and a full center block for feedback resistance, the new Bob Weir Signature Model is not only a beautiful instrument for Bob Weir, but an awesome instrument for the modern player. It will be available in three different price points, including a hand-signed collector’s addition, for the discerning player in every price bracket. Price TBA.

DANGELICOGUITARS.COM

8 NEXI DELAY DLY-01

The NEXI Delay pedal produces a warm, rich tone that creates an essential delay pedal that produces natural, rhythmic or spacey-feeling delay! The direct analog signal path helps to achieve natural tone, while dial up time shortens the length of time between repetitions, and dial up repeat increases them. True bypass, hybrid, and ready to plug ‘n play. Retail $105.00.

NEXI.EU/PRODUCTS/DIGI-ANA-DELAY

GUITAR TRICKS®

TuneTiger™

GT-39 DIGITAL TUNER

***Clips** onto your **instrument** for **Fast & Accurate** tuning!*

GET YOUR TUNE TIGER!

Eastman®

E40D-SB
ACOUSTIC GUITAR

Review By **Dave Celentano**

STREET PRICE (MAP): **$1999**

Anyone that's been to a NAMM Show can testify to the overwhelming number of guitar manufactures (both acoustic and electric) competing for our attention with their latest models. One stand-out company that should be on your radar is Eastman. With manufacturing performed in the Far East, the aptly named Eastman company has high build standards for their acoustic and electric guitars (as well as ukuleles and mandolins). Though their lines resemble traditional and classic models in appearance, the company brings an elevated level of craftsmanship and construction, while meeting consumer expectations and demands with low price points.

Eastman's E40D-SB sunburst acoustic dreadnaught model (also available in natural wood finish) is more than just a pedestrian guitar made in Beijing. Between a booming tone and attractive looks, this guitar is guaranteed to raise eyebrows and cause second-take head turns. Acoustic players looking for the classic D45 sound and feel

without selling their soul to the underworld in return will find great pleasure in the E40D-SB. At about two thousand greenies street price, this is a pro-level guitar you can gig with worry free, while delivering a sonorous tone and sparkling under the stage lights.

FEATURES

E40D-SB is their Cadillac of acoustic guitars and top of the line in Eastman's traditional flat top series. The instrument is decorated with a hearty dose of superbly manicured abalone for the headstock logo and ornate floral design, fingerboard snowflake position markers, sound-hole rosette, and inlay framing the body, along with a carefully selected recipe of woods that team up to produce a warm and bold voice. Folks, there's enough eye and ear candy here to satisfy the most scrupulous player. Sweet!

Closer inspection though reveals a unique concoction of tone woods including a premium Adirondack spruce solid top, solid Indian rosewood back and sides, mahogany neck, ebony fretboard, and scalloped X bracings that band together to dish out plenty of bass and bell-like highs. No doubt a perfect weapon for bluegrass, country, and flat picking, this classy six-string will warm up quickly in the hands of rockers and folk singers as well, and provides more than enough support for a strong vocalist.

Meticulous neck binding and fret work, as well as a 1-3/4" bone nut contribute to an easy playing neck with comfortable string spacing that makes chording, riffing, and finger-style playing a cinch. Other accoutrements include Gotoh chrome open-gear tuners, dual acting truss rod, and compensated bone saddle. The guitar comes with a hard-shell case (included in the price) and sans pickguard fixed to the top (which I personally like considering how great the guitar looks without it!). But don't fret, a tortoise shell pickguard is included in the hard-shell case compartment, giving the player the option to choose.

VERDICT

E40D-SB is a downright loud guitar on its own. The only negative is that it doesn't come with built-in pickup and electronics, which would have been nice since performing guitarists are usually competing for sonic space in live band situations. The good news is that Eastman provides the option for a factory installed high quality pickup (LR Baggs Anthem SL or LR Baggs Anthem) for a slightly additional cost. And it should be noted that only base price model, which we tested, doesn't come standard with a factory installed pickup.

Show up to a gig with this guitar and your audience will know you mean business. And business is great! Whether in the hands of a seasoned player, hobbyist, or novice, this iconic dreadnaught delivers with flying colors. A street price of just under two grand, this six-string will make a happy camper of any player. Many accolades and thumbs up for Eastman's E40D-SB. ■

Visit Eastman Guitars Website

REVEREND

REEVES GABRELS DIRTBIKE

Review By **Pete Prown**

STREET PRICE: **$1,199**

One notable guitar hero of the 1990s was Reeves Gabrels, who played on just about every record David Bowie made that decade, and also a member of Tin Machine. Since 2012, he's been busy playing with The Cure, as well as on his own projects. The experimental-rock guitarist has now teamed with Reverend on the Reeves Gabrels Dirtbike, a one-pickup solidbody with plenty of style and rock 'n' roll snarl.

The specs on the Dirtbike are interesting—it has a korina body, like those late-'50s Gibson Explorer and Flying V models. Also known as white limba, it's well-known as a light, resonant material that makes a fine tone wood. The body has a mostly flat top with cream binding, but there's a comfort contour on the lower-top bout for playing ease. Look for a similar contour on the backside, too, all in the name of the body being more ergonomic and comfortable for long gigs and jamming. The guitar comes in three choices of finish: the

metallic-sparkle of Reeves Blue, Violin Brown, and a particularly swank-looking Cream, all with a black three-ply pickguard.

The Dirtbike's neck is a three-piece laminate of korina with a 22-fret fingerboard made of a material called, Blackwood Tek. It's a polymer-injected pine that feels like rosewood. The guitar also has dot inlays, and 43mm Boneite nut. Boneite is a synthetic graphic material that allows for freer string movement and tuning stability. Its neck scale is 24.75 inches, just like a Les Paul or SG, and has a Medium Oval profile—essentially a large D shape—with a dual-action truss, and access at the headstock. Like all Reverends, there's the company's distinctive "stepped" headstock shape, faced in black.

For hardware on the Reeves Gabrels model, look for chrome pin-lock tuners, which send a steel pin through the post when you tighten the thumbwheel in the back. This secures the string and makes for almost foolproof tuning when you're bending strings or using the trem. Speaking of which, there's a Wilkinson WVS550 IIK tremolo, which sports saddles that lock to the baseplate, and a free-hanging whammy bar (there's a small Allen socket on the whammy's base, if you prefer locking the bar in a set position).

In the electronics department, things get interesting fast. You have one pickup, but it's a proprietary custom humbucker designed by Joe Naylor, and called the Railhammer Reeves Gabrels Signature. Using this design, there are standard poles under the top three strings, but continuous rails under the bottom three, so you have a constant electro-magnetic field between the strings and magnets. This ostensibly adds more clarity to the tone than standard pole pieces. To control the pickup, Reverend gives you a master volume and tone, but also a Bass Contour knob. This allows a bass roll-off, delivering a single-coil styled tone, giving the guitar added versatility. With this passive circuit, you can get more chime-

like P-90 tones to complement the fatter humbucker textures, as well as dial in precisely the mix you like—its way to re-voice your pickups at any time, at home or on the gig.

How does Reeves' guitar play? We plugged into various tube amps and digital amp-sims, and were rewarded with ample beefy tones from this rock machine. Naturally, we started with the gain tones, going for some fat riffs in the AC/DC and Led Zep school, and the Dirtbike had no problem navigating those turns. With its vintage-style neck and that Railhammer pickup, we were in humbucker heaven quickly. That said, the guitar also cleaned up nicely, yielding warm cleans and a variety of single-coil textures using the Bass Contour knob. There are no shortage of fine, usable tones in here.

VERDICT

The Reeves Gabrels Dirtbike is a cool axe for the 21st-century guitarist. It possesses retro looks that are matched with an excellent neck setup and battle-ready hardware. Add in the whammy and custom pickup, and you can get any number of tones here, though no question, this Reverend solidbody wants to play loud, intense music. From heavy rock and blues, to modern and country-rock, the Dirtbike will handle all with ease. It also sits in the comfortable mid-price range, within reach of most players. In sum, the Reeves Gabrels Dirtbike balances vintage and modern concepts in a workhorse solidbody that's ready for any gig. ■

Visit Reverend Guitars Website

VOX AC15HW1X

Review By **Pete Prown**

STREET PRICE: **$1,499** (WITH VFS1 FOOTSWITCH AND PREMIUM DUST COVER)

The name Vox is hallowed in the halls of ampdom, conjuring up visions of the Beatles rocking out at Shea Stadium or cutting magical tracks at Abbey Road Studios. Other noted users include Brian May of Queen, Gilby Clarke of Guns 'N Roses, and Ritchie Blackmore during the Deep Purple years. The typical Vox tones are described as chimey, compressed, brash, and aggressive—in fact, it's *all* those things. The new AC15HW1X is part of a series designed in England and built overseas to keep prices within any player's reach. With that in mind, let's warm up some tubes and give it a spin.

Visually, the AC15HW1X has that trademark Vox elegance, which some describe as "an amp in a tuxedo." This version is a 1x12 combo delivering 15 very loud watts into a Celestion Alnico Blue speaker. The closed-back, birch-plywood cab is finished in fawn-colored vinyl, reminiscent of the 1960s classic AC30, as well as an oxblood grill with the classic diamond pattern. Also look for cream piping and a cream-colored handle on top.

What makes this AC15 not just another tube amp is the "HW" in its name, which stands for "hand-wired." Like many of best vintage amplifiers, this box has a hand-wired turret-board construction, which is far more laborious than a printed circuit board and requires good old-fashioned craftsmanship to get the job done. To many ampheads, a hand-wired amp is something of a holy grail in terms of tone. Another secret weapon is the amps OP Mode, which allows you to cut the output from 15 watts to 7.5 watts, bringing in another whole dimension of sounds. This is great for recording or practicing late at night.

The AC15HW1X's tube complement includes three Ruby Tubes ECC83/12AX8 preamp tubes, two EL84s, and a single EZ81 rectifier tube. This last bit is

VOX AC15HW1X

significant in that so many amps have solid-state rectifiers—the circuit that converts wall AC power to internal DC—but a tube here helps give an amp a bit of genuine tonal "sag," so coveted by tube fans.

While the AC15HW1X may seem like a simple amp—there are two channels and no reverb—but the name of the game here is that timeless British *tone*, not fancy features and internal effects. The important thing here is the number of ways you can derive tone from the combo. There are High and Low inputs for each channel, the former giving you a bigger, hotter signal. In the Normal channel, you simply have a Volume knob and a Bright switch to dial in those '60s Brit-pop sounds, better still if you're using a Gretsch or a Rickenbacker guitar like George and John. Add in the Bright switch for a little shimmer, or flip on the defeatable (on/off) Master Volume to decide how much grit you want. There's also a Tone Cut knob that works as a backwards-tone knob; roll it clockwise to cut the treble instead of the reverse. Players like Brian May will probably tell you this is one of the *critical* Vox controls, bringing down the brash higher frequencies and conjuring up the warmer, fatter overdrive the amp is famous for. This being 2017, however, modern guitarists need more sonic options, so the AC15HW1X has the legendary Top Boost channel that made Vox famous. A half-century ago, British guitarists more often used treble boosters instead of fuzz boxes to punch-up their preamps and Vox was among the first to put it into an amp's front end. The Top Boost here consists of a channel

volume, Treble and Bass knobs, and a Hot and Cool switch to add more distortion and boost—this is controlled by the included footswitch, making it convenient for guitar solos.

At this point, we're all set to rock. Using a Stratocaster, we plugged into the AC15HW1X and found dozens of great tones. We found everything from Beatles and Byrds jangle to classic '70s hard-rock thump and everything in between, particularly when using the OP Mode. The Treble Cut made it even more fun, as you could dial in that sweet English tone so well. Even though it's essentially a simple amplifier, there are so many combinations of tone that you can tweak for hours and have a blast.

VERDICT

We loved rockin' through this Vox amp, as it delivered all the vintage goodness we wanted, and loads of tonal choices, from clean '60s chime to that famous throaty overdrive. So many of the records we grew up with were cut with Vox amplifiers and all of those tones were in this amp. Keep in mind that while the Vox AC15HW1X is a loud amp for 15 watts, it won't fill a club on its own—you'll need a PA to achieve a concert roar, though there are also output jacks for extension cabs. Of course, there are other Vox models in the Hand-Wired series, with varying speaker and output configurations, so you have several choices. If you're rehearsing with a band, recording, or just practicing at home, however, this amp is more than enough to weave that old-school tube magic. The Vox AC15HW1X is British done right. ■

Visit Vox Amps Website

Eventide®

H9 PitchFuzz

Review By **Scott Kahn**

STREET PRICE: **$19.99**

Long regarded for their studio rack gear and advanced Factor-series effects pedals, Eventide hit one out of the ballpark when they created the H9 pedal, essentially a greatest hits multi-effects processor, featuring effects (called algorithms) from the entire line of Eventide Factor pedals and beyond, stuffed into a stomp box that is easy enough for most guitar players to master.

Available in multiple configurations to start, all H9 pedals can be expanded through the purchase of additional algorithms. The H9 Core begins with just a single effect algorithm, the H9 Standard contains a pair of algorithms from each of the four Factor pedals (ModFactor, TimeFactor, PitchFactor, and Space), and the H9 Max contains all algorithms from the entire pedal collection, plus numerous additional effects (over 45 at last count).

Eventide's new PitchFuzz algorithm combines three effects: fuzz, pitch shifting, and delay, into one all-new effect. As you can see from the free Eventide Control app for iOS (an essential bit of software for working with the H9 pedal), PitchFuzz is essentially a brand-new effects pedal that the engineers happened to stuff straight into the H9, instead of releasing a new Factor pedal. You have to love the pricing, too. PitchFuzz is only $19.99 for H9 Core and H9 users, and completely free if you've got the H9 Max!

You may be thinking why do I need another fuzz pedal? But Eventide's take on things is rather fantastic, and this is certainly not just another fuzz pedal. Plus, you get 35 presets to help you discover the crazy variety of sounds that this one algorithm is capable of producing (and it covers a lot of sonic territory).

Not only does PitchFuzz create a useful array of fuzz and distortion sounds, but the pitch shifting and delay effects enable this algorithm to create truly spaced-

out effects, including arpeggios and cavernous repeats, great chorus and vibrato modulation effects, and more. Its strength lies in the sum of its parts, as we wouldn't reach for this algorithm just to provide a basic rhythmic delay or traditional pitch shifting effect. However, when these things come together, with or without the fuzz, there are some stunning results to be found.

First off, though, the fuzz effect block is extremely versatile, and it creates everything from classic '60s fuzz to '70s hard rock distortion. Never once in our playing did we think this sounded like a pedal. It really sounded like tube amp distortion, with a smooth delivery that surprised us by reaching far past classic fuzz and delivering truly useful and musical, classic hard rock distortion.

Once the other effects kick into the algorithm—particularly the pitch shifting, this pedal helps you to unleash your inner Hendrix, and we definitely found a little Brian May lurking inside that we never knew we possessed. Do you take cream with your coffee, err, guitar? PitchFuzz was also well-suited to classic Zeppelin riffage, and sounded naturally amp-like when playing

rhythm parts. Some of the more warbly sounding effects brought us right into the grunge world, too. But, nevermind that…

The chorus effect was pristine and really nailed the classic Eventide studio sound. But for an effect full of multi-tapped delay lines, we found PitchFuzz to be decidedly non-Edge-like, and favored Eventide's Space algorithms for capturing the U2 vibe. Need a cool sub-octave bass pitch shift, though, or a wacky, chirpy, synth tone? Playing '60s and '70s stoner rock? PitchFuzz is your algorithm.

VERDICT

It's almost cliché these days to call anything a no-brainer, but if you own the H9 Max, this is one free download you'll definitely want to grab. And if you're just entering the world of the H9, PitchFuzz is $20 well spent. As with any algorithms loaded into the H9, you'll have the easiest time making adjustments from your iPad, which provides a virtual pedal interface that is simple to use. Then, once you've saved your sounds/presets, ditch the iPad and just rock like you're experiencing the sunshine of your love. ■

Visit Eventide Website

Ace Frehley by Mark Weiss

My GREATEST GUITAR moment

BY ACE FREHLEY

Our guitar heroes are often no different than we are, Ace Frehley explains. "I used to emulate Hendrix and Pete Townshend, my heroes; Eric Clapton, Jeff Beck, Jimmy Page from Led Zeppelin. I hear the same thing from guitar players today. That they used to stand in front of a mirror when they were kids and imitate me. It's a never ending cycle." I say amen to that. But there is one moment that is uniquely Ace's. It's when I asked him for his greatest moment as a guitarist. ■

9/26/89

For me, my most exciting moment in my career was headling Madison Square Garden with KISS! I grew up in New York and used to go to The Garden to see all my favorite Groups, and as a kid I always dreamed of performing on stage there!
It's still very vivid in my memory and I'll always cherish that moment!

Ace Frehley

WE HOPE *YOU* ENJOYED OUR NEWEST ISSUE.

We look forward
to sharing more with *YOU*.

TELL US WHAT *YOU* THINK!

© 2017 Guitar Tricks, Inc. ALL RIGHTS RESERVED.
Reproduction in whole or in part without permission is prohibited.

Become an official Insider!

Subscribe to get the latest Guitar Tricks Insider Issue.